

# Grace Nicole Engstrom

## Stage Management Portfolio



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# Table of Contents

|   |    |
|---|----|
| Resume.....   | 3  |
| <i>Gilgamesh The Assyrian Epic...sorta.....</i>               | 4  |
| Production Meeting/Rehearsal/Performance Reports.....         | 5  |
| Run Sheet.....  | 18 |
| Props Tracking.....   | 20 |
| Entrance/Exit Plot.....                                       | 22 |
| Character/Scene Breakdown.....                                | 28 |
| Daily Calls.....  | 30 |
| Slip Sheet.....   | 32 |
| <i>The 39 Steps.....</i>                                      | 33 |
| Production Meeting/Rehearsal/Performance Reports.....         | 34 |
| Run Sheet.....  | 42 |
| Props Tracking.....   | 45 |
| Entrance/Exit Plot.....                                       | 47 |
| Character/Scene Breakdown.....                                | 50 |
| Daily Calls.....  | 53 |
| <i>The Curious Incident of the Dog in the Night-Time.....</i> | 56 |
| Run Sheet.....  | 57 |
| Props Tracking/Tables.....                                    | 58 |

# GRACE NICOLE ENGSTROM

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## EXPERIENCE

|  |   |                            |  |      |
|--|---|----------------------------|--|------|
| <i>The 39 Steps</i>                                      | Production Stage Manager and Intimacy Captain | University of South Dakota | Dir: Dan Spiropoulos                       | 2025 |
| <i>Gilgamesh The Assyrian Epic... sorta</i>              | Production Stage Manager (World Premier)      | University of South Dakota | Dir: Ryan Bernier                          | 2025 |
| <i>Bat Boy: The Musical</i>                              | Assistant Stage Manager and Scenic Artist     | University of South Dakota | Dir: Mickey Morstad<br>SM: Dan Spiropoulos | 2024 |
| <i>As You Like It</i>                                    | Assistant Stage Manager and Scenic Artist     | University of South Dakota | Dir: Jeff Larsen<br>SM: Emily de Zafra     | 2023 |
| <i>The Curious Incident of the Dog in the Night-Time</i> | Assistant Stage Manager                       | Black Hills Playhouse      | Dir: Matt Nesmith<br>SM: Veronica Torres   | 2024 |
| <i>Murder on the Orient Express</i>                      | Assistant Stage Manager                       | Black Hills Playhouse      | Dir: Raimondo Genna<br>SM: Lexie Scott     | 2024 |
| <i>USD Spring Dance Showcase 2025</i>                    | Choreographer                                 | University of South Dakota | Dir: Katie Gutmann<br>SM: Clover Ashmore   | 2025 |
| <i>The Lightning Thief</i>                               | Wardrobe Head and Scenic Artist               | University of South Dakota | Dir: Lainie Vansant<br>SM: Lexie Scott     | 2024 |
| <i>The Play That Goes Wrong</i>                          | Run Crew                                      | Black Hills Playhouse      | Dir: Raimondo Genna<br>SM: Caty Nordeen    | 2024 |
| <i>The Importance of Being Earnest</i>                   | Run Crew and Scenic Artist                    | University of South Dakota | Dir: Mickey Morstad<br>SM: Jeff Larsen     | 2023 |
| <i>The Musical of Musicals: The Musical</i>              | Scenic Artist                                 | University of South Dakota | Dir: Joe Stollenwerk<br>SM: Mickey Morstad | 2022 |
| <i>Ride the Cyclone</i>                                  | Scenic Artist                                 | University of South Dakota | Dir: Raimondo Genna<br>SM: Ansley Eddy     | 2023 |
| <i>Eurydice</i>  | Scenic Artist                                 | University of South Dakota | Dir: Jeff Larsen<br>SM: Erika Waxdahl      | 2022 |

## EDUCATION

|                               |                                     |
|-------------------------------|-------------------------------------|
| University of South Dakota    | B.F.A Musical Theatre, Dance Minor  |
| Expected Graduation: May 2026 | Stage Management Electives/Emphasis |

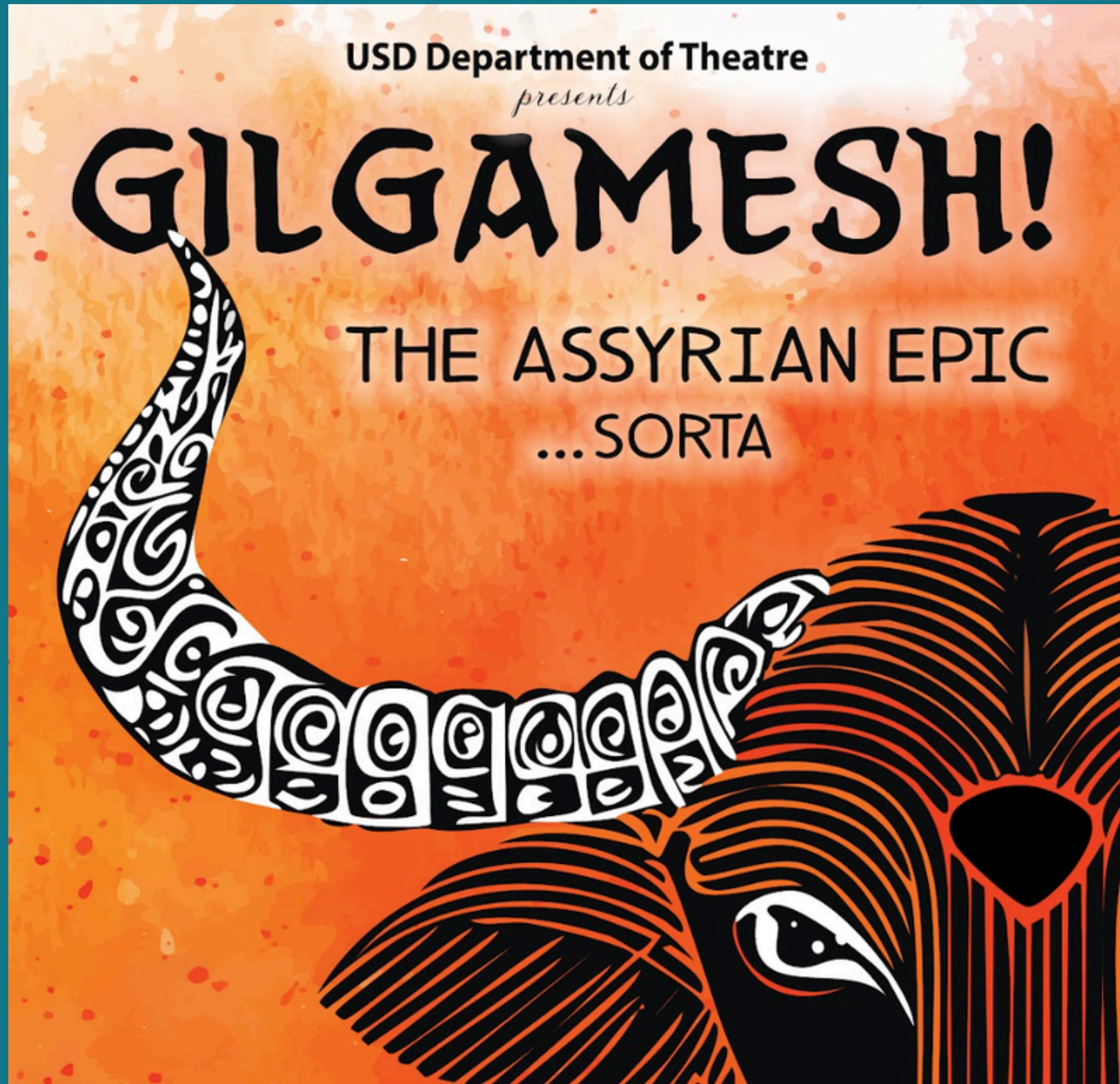
## SPECIAL SKILLS

|                                   |                             |                                   |
|-----------------------------------|-----------------------------|-----------------------------------|
| Front of House Experience         | CPR and First Aid Certified | Stage Combat Notes Taking/Captain |
| Tape Stage                        | Music Time Stamping         | Operate Fly Rail                  |
| U.S Driver's License and Passport | Operate Theatrical FireArm  | Intermediate Scenic Painting      |

## REFERENCES

|  |   |  |
|--|---|--|
| Raimondo Genna<br>Chair, Associate Professor<br>Coordinator of Theatre Studies<br>USD Department of Theatre<br>(619)865-6312<br><a href="mailto:Raimondo.Genna@usd.edu">Raimondo.Genna@usd.edu</a> | Scott Mollman<br>Coordinator of Design and Technology<br>USD Department of Theatre<br>(605)670-9754<br><a href="mailto:Scott.Mollman@usd.edu">Scott.Mollman@usd.edu</a> | Victor Shonk<br>Associate Professor, Scenic Design<br>USD Department of Theatre<br>(614)251-1995<br><a href="mailto:Victor.Shonk@usd.edu">Victor.Shonk@usd.edu</a> |
|--|---|--|





# *Gilgamesh The Assyrian Epic...sorta*

By Ryan Bernier, Raven Dewitt, Kaden  
Hopkins, Gabby Ochsner, Emma Taylor,  
Skyler Weaver, Olivia Wells & Jag Weyer

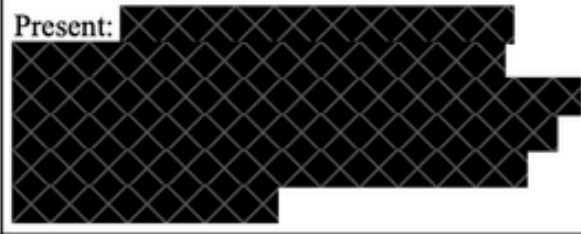

Production Stage  
Manager





# Gilgamesh Production Meeting Report #1

## Gilgamesh Production Meeting Report

|                   |                        |
|-------------------|------------------------|
| Date: 5/12/25     | Production Meeting: #1 |
| Location: Zoom    | SM: Grace Engstrom     |
| Start: 3:30pm CST | End: 4:16pm CST        |

|   |   |
|---|---|
| Present:  | Absent:  |
|---|---|

### GENERAL

1. Director presented their Concept Presentation
  - a. The presentation will be in the drive by the end of day
2. We will no longer be needing a Music Director for this production following more recent edits to the script
3.  is going to be the fight director for this production
4. Summer Production Meeting Schedule
  - a. CTR from Scenic and Costumes due on June 19th at 10:00am CST
  - b. Rough Sketches from Scenic and Costumes due on July 1st at 10:00am CST
    - i. This will be a 90 minute meeting
  - c. Rough Color from Scenic and Costumes due on July 15th at 10:00am CST
  - d. CTR from Lighting and Rough Drafting from Scenic due on July 31st at 10:00am CST
  - e. Final Rendering for Costumes and Final Drafting for Scenic due on August 12th 10:00am CST
  - f. CTR from Sound will be due when we return back for classes
5. Designer run will be Thursday, September 4th
  - a. This will be a very fast mounting show
6. We should have budget finalized and discussed by the July 15th meeting
7.  will be uploading the location breakdown sheet to the drive by the end of the week
8. We will wait to see where the conversation goes on puppets and such after the design and tech faculty is able to discuss
9. Reminder to please make sure to fill out the Contact Information Form as soon as you are able if you haven't already

### DIRECTOR

## Gilgamesh Production Meeting Report

1. Director's Concept Notes
  - a. Assyrian Iconography
  - b. Our Production of the show
    - i. 7 person cast
    - ii. The Story of Gilgamesh
    - iii. Quick moving scenes
    - iv. Actors play Multiple characters
    - v. Assyrian history with a Modern Comedy Slant
    - vi. Using Movement, Music, Character, Satire, Mask Work and Meta Storytelling
      1. Break the 4th wall
      2. We are constantly aware that we are in a theatre show
2. Please work on putting together a beat sheet of where everything is and how much or little of a shift we are looking for
3. Please work on putting your directors presentation on the drive so that the rest of the production team can review the presentation
4. Keep in mind with not using mics for this production, having daily vocal warmups with the cast should be something that is implemented into the start of each rehearsal

### SCENIC

1. Directors Presentation Notes
  - a. Lots of space
    - i. Open to the possibility of a level or the option of a level
      1. Out of the way maybe to the back or the side
  - b. Quick entrances
  - c. Place to put 6 chairs
  - d. Crossover and back wall pretty downstage to allow for the quick entrances and the cross over from one side of the stage to the other
  - e. A possible wink or nod to Assyrian iconography in some way through the scenic design
  - f. Pod Cast/Bar Place
    - i. Places where there is more of a setting and the possibility of furniture being used
  - g. Cast doesn't leave stage often
  - h. Possible place for props and masks on back wall
2. Crossover between assyrian culture and a more modern comedy slant is a very exciting aspect that will be explored
  - a. This will play into the use of space and levels
  - b. Finding places for actors who are not actively involved in the scene to hang out
3. Shadowplay and what surface that is going to be on will be something that will tie into all of the ideas of the scenic design
  - a. We know we are in a theatre and we don't necessarily have to have a permanent location
  - b. The shadowplay will last about 90 seconds

## Gilgamesh Production Meeting Report

- i. We just want to make sure that it can be seen
4. How much of a shift do we want to happen between different locations and ideas?
    - a. We are not necessarily going to pull a lot of physical things in to make it completely different, rather we will be relying on actors, lighting and sound in order to snap us in and out of locations
    - b. The bar and the podcast are the moments in which more physical objects can be brought into the setting
    - c. There is room to play with the idea that we know we are in the theatre
    - d. There is not a huge scenic shift into different worlds
    - e. Unit set that has things that adjust here and there
      - i. Style is dictated a lot by the performance

### LIGHTING

1. Director's Concept Notes
  - a. Dynamic
  - b. Open to a variety of styles
    - i. Genre changes and lights change subject to what is happening within the scenes
    - ii. Lit a specific way due to movement and fights
    - iii. Greeks and pre-greek theatre in lighting
  - c. Shadow Puppets
  - d. Monologues
  - e. Movement
  - f. Fights
  - g. Modern
  - h. Genre Changes
  - i. 4,000 year old
  - j. There is a lot of freedom in terms of style
  - k. Lit in a way that protects the show as a whole

### SOUND

1. Director's Concept Notes
  - a. We will not be using mics for this production as they will get to in the way of physicality and masks
  - b. 3-7 sec needle drops, a few in the doc middle eastern, songs with the theme of living forever, modern hits that feel contemporary but have to do with what is happening in the show, etc
  - c. Lowered mic during the ring/boxing scene
  - d. Bulls on Parade, Unchained Melody that fades into Hamilton
    - i. Ollie will be singing Unchained Melody and a parody of a Hamilton
  - e. Drops in the fight. Thunder Strike, Piano stings with Ishtar, Song for Dance
  - f. B.O.B. Outkast Dubstep Version
  - g. Subtle sound design during movement



# Gilgamesh Production Meeting Report #1

## Gilgamesh Production Meeting Report

2. Comedy reads better when it is coming from the actor within the room rather than having mics
3. Would it be possible to get a Version 1 take on Unchained Melody into Hamilton by the last week of August?

## COSTUMES/HAIR/MAKEUP

1. Director's Concept Notes
  - a. Base costume should have a sense of everywhere and nowhere
    - i. They switch back and forth from characters in more present day and characters from the epic so there needs to be a way to provide room for that switch within their base costumes
  - b. Physical, Disappear
  - c. Scorpion Women/Stone Men
  - d. Masks
  - e. Number of Masks for Cast
    - i. How many do we need for hygiene and ease purposes?
  - f. Glasses, old timey caps?
    - i. Glasses- [REDACTED] character who plays the nerd
    - ii. Old Timey Caps- Who's on First Scene?
  - g. Gilgamesh (Crown), Enkidu (Horns), Ninsun (Protection), Aruru (Forest), Shahmat (Sex), Hambaba (Demon), Ishtar (Love/War), Shiduri (Death/Wine), Utnapisthem (Oldest Man Ever to live)
  - h. Humbaba's head comes off
    - i. Demon head that is removable or a second one that we can use onstage after being beheaded
  - i. Stone Hands
2. The masks are going to be something more style appropriate rather than comedic
  - a. Gilgamesh doesn't understand that he is in a comedy most of the time while everyone else does understand that they are in a comedy
  - b. Leans more into the physical style of the epic

## PROPS

1. Director's Concept Notes
  - a. Bull
    - i. Something similar possibly to the bull used in Lightning Thief
  - b. Snake
    - i. 3 of the actors
    - ii. Collaboration between costume and props?
      1. We can discuss who this falls onto in a future meeting after the design and tech faculty have more time to discuss
  - c. Physical Fruit that the snake steals
  - d. Weapons used in combat scenes
    - i. Broadsword and Quarterstaff

## Gilgamesh Production Meeting Report

- e. Camera. Boom mic pole?
  - i. Something that looks kind of like a camera
    1. Doesn't have to be anything completely crazy
  - ii. We do have a boom mic that can be used as a prop
- f. Dream Spirit Props (Ribbon dance, rain stick, thunder sheet, red cloth)
  - i. Red cloth to demonstrate the wound
- g. Shadow Puppets (cut outs)

## FIGHT DIRECTOR

1. Director's Concept Notes
  - a. 1 Quarterstaff Fight between Gilgamesh and Enkidu
    - i. Short Phrase likely 8-10 moves that mirror each other to a stalemate
  - b. 2 Broadsword Style fights
    - i. First One is when Gilgamesh and Enkidu battle the Demon Humbaba
      1. 2 on 1 fight
      2. Balance of offensive and defensive moves
      3. Lasting around a minute or so
      4. Ends in a draw
    - ii. Second One is Gilgamesh and Enkidu vs a giant Bull Puppet
      1. This could be 50 sec, set to the song - Bulls on Parade
      2. Maybe start at 3:00 to 3:49
      3. They kill the bull

## CHOREOGRAPHER

1. Director's Concept Notes
  - a. During some of the exposition we plan to add movement to help pull theatricality and visual narrative through the production
  - b. These all don't need to be dance specifically
    - i. They can be more movement and tableau based
    - ii. Can be informed by the lighting and sound design

## PRODUCTION MANAGEMENT

1. Nothing at this time, thank you!

## TECHNICAL DIRECTOR

1. [REDACTED] will reach out to discuss budget and deadlines as we get closer to the beginning of the school year

## PRODUCER

1. Please let Stage Management know once you hear back from [REDACTED] about fight direction for this production and which email we should use to add her to paperwork

## Gilgamesh Production Meeting Report

and such

## PUBLICITY

1. Nothing at this time, thank you!

## STAGE MANAGEMENT

1. Please work on adding [REDACTED] to all email chains and paperwork as she is our Choreographer mentor for this production

## ZOOM RECORDING

[Gilgamesh 5/12 Production Meeting Recording](#)



**Next Meeting:** Thursday, June 19th at 10:00am CST




# Gilgamesh Production Meeting Report #2

## Gilgamesh Production Meeting Report

|                    |                        |
|--------------------|------------------------|
| Date: 6/19/25      | Production Meeting: #2 |
| Location: Zoom     | SM: Grace Engstrom     |
| Start: 10:00am CST | End: 10:52am CST       |



|   |   |
|---|---|
| Present:  | Absent:  |
|---|---|

### GENERAL


- Scenic and Costumes presented their CTR presentations
  - Presentations are in the google drive
- By our meeting on July 15th we should have the final budget figured out
- This will be a very fast build
  - 12 working days
- Due at our next meeting with be Scenic and Costumes Rough Sketches
  - This will be a 90 minutes meeting in order to get everything covered
- Puppets are still a question mark
  - There is a plan to have a 45 second scene likely a cutout of Gilgamesh going underwater that's created by a blue gel when he is collecting fruit
    - This will likely be in the realm of shadowplay
  - There is also likely a bull puppet and a snake puppet
    -  has found a snake we can possibly use
- The most updated copy of the script has now been put on the drive in the scripts folder
- There are no more major changes that will be made to the script, but there may be some smaller dialogue changes here and there
  - The scenes are the scenes and the people in the scenes are the people in the scenes
  - The script needs to be finalized by/on September 3rd, 2025
- Designer run will be September 4th
- Rehearsals will start the first or second day of classes to make sure everyone is able to get moved in and settled for the school year

### DIRECTOR

## Gilgamesh Production Meeting Report

- Please work on creating a scene chart of which actors play what character and when
- Please check in with the mentors on how flowing fabric and draping may help or hinder the movement pieces
- USD Pillowman and Cabaret are two shows on  Smugmug that you can look at in order to see the the exposed lighting fixtures may look
- Please work with  to set up a time to discuss combat for this production
- Can we please have who is going to be in what tableaux/movement pieces during what scenes figured out by the meeting on July 15th so that costumes can figure out what they will be wearing and how quick changes are going to have to be?

### SCENIC

-  has put some photos he has taken while in the middle east on the drive in the folder "Photos from the Middle East" that you can potentially look at for inspiration
- CTR Notes
  - Assyrian culture with a modern comedy slant
    - Blending these two elements into the design work
  - Ancient Assyria
    - Textures of the Ancient Assyrian cultures
    - Combination of textures that are included within the style
    - Leaning towards the idea of a central archway/entrance in the set
    - Incorporating some carving into the set
      - Discussion is still open to having a fully dimensional carving of the set or low relief
    - Monochromatic qualities within the set and the carvings
      - Don't want the set and the costumes to be to matchy matchy
      - How colorful are we going to be?
      - Leave the comedy up to the performers and not distract with comedy in the set?
    - Colorful tiled glazed brick in moderation
      - Add brightness to the set to lean into that comedic atmosphere but also be serious at the same time
      - Could be used in the sense of creating accents and trim pieces for the set
  - Modern Elements
    - SNL set and the improv set are both iconic and have good elements to offer
      - SNL has a lot of exterior elements we could potentially weave into the set
      - Brick wall for the improve is also a very iconic feature
    - Do we go so far as to have signage on the stage?
      - What would it say? Would it be too specific?
      - Would need to be pretty specific
    - Enjoy the idea of having a few practical lighting fixtures on the set
      - In moderation

## Gilgamesh Production Meeting Report

- Don't want to work too much against the Assyrian elements but they do give the comedy club kind of feeling
  - Like the idea of incorporating a light pipe or two
    - Create a light structure that helps with the comedy club feel that include the practicals that we see
    - Maybe a structure made of individual schedule 40 pipe?
    - Are there booms that we can see?
    - The idea of not having borders and exposing the structures all above?
- Director CTR Notes
  - Lamasu with some impressive size to some degree would be really amazing to see and it would have a little comedy to it
    - Love the texture of it
    - Ties into the assyrian culture
  - The monochromatic can fit in the gaps of some of the bright colors and help to create this kind of dream like space
  - Using the monochromatic colors with having the blue and gold colors as a pop here and there
  - Bricks are a very good crossover between the two worlds, they allow for living in between both worlds without having to do much more heavy lifting
  - The idea of modern lights on stage could be very interesting
    - Want little pieces here and there rather than having to many things on the nose that would fight against everything else on the set
    - Exposing the stage lights is an interesting juxtapose
  - Don't necessarily need the really really comedic pieces within
  - Gold and teal colors are colors that you can really use throughout the set
- The colors will really tye into the costumes very well and work with keeping the same ideas and pallets

### LIGHTING

- Nothing at this time, thank you!

### SOUND

- Nothing at this time, thank you!

### COSTUMES/HAIR/MAKEUP

- CTR Notes
  - Concept Statement
    - Flowy Minimalistic base clothing
    - Allowing for layering to enhance the story while being able to become different characters
    - Loose fitting, linen, movement wear that could work in a desert climate





# Gilgamesh Production Meeting Report #2

## Gilgamesh Production Meeting Report

- b. Colors
  - i. Traditional Assyrian Dye Colors
    - 1. Blue/Dark Indigo
    - 2. Earthy Red
    - 3. Yellow Ochre
    - 4. Sap Green
    - 5. Purply Brown
    - 6. Faded indigo
  - ii. Organic linen tones
- c. Fem Presenting Silhouette Inspo
  - i. Gender neutral costumes while still enhancing actors natural lines
  - ii. Represents desert wear - not assyrian traditional as to not appropriate but hints at climate and vibe
  - iii. Draping
  - iv. Movement Based
  - v. Tunic Cutouts
  - vi. Flowy
  - vii. Asymmetrical Lines
- d. Male Presenting Silhouette Inspo
  - i. All costumes can be layered upon to add hints of animals, other gendered characters, etc.
  - ii. Different pant width and length
    - 1. To prevent everyone looking like carbon copies of each other
- e. Layering on top of the base costumes to allow for the demonstration of different characters
  - i. Black Capes/Hood for in the tunnel
  - ii. Back pieces and black and gold feathers for Scorpion sisters
  - iii. Long arm sleeves for the dream sequence
  - iv. Jewel tone dress for Ishtar
  - v. Adventure garb for Gilgamesh and Enkidu
- f. Makeup
  - i. Modern basic corrective with interesting eyeliner, colors and shapes
  - ii. Keep a modern feel while also adding in the whimsy and roughness of the epic of Gilgamesh
- g. Fem Presenting Makeup
  - i. Colored and glitter eyeliner
  - ii. Bold that stands out
  - iii. Metallic
- h. Male Presenting Makeup
  - i. Shadowed Look with eyeliner
  - ii. Bold
- i. Hair
  - i. Add to the free flowing nature of the costumes
  - ii. Tying into the fantastical world via hair charms and styling

## Gilgamesh Production Meeting Report

- iii.  is wanting to go back to longer braids
- iv.  is going to grow his hair out so we can do a half up half down look
- j. Masks
  - i. Reflect the characters of the epic by representing the character background and fitting in with one another
  - ii. Many masks incorporate gold and iron in the design as it was popular for the time period
  - iii. Ishtar
    - 1. Lapis and Carnelian jewels
    - 2. Beauty with slight chaos in the mask work
      - a. Asymmetrical
  - iv. Gilgamesh
    - 1. Assyrians are in the iron age so the mask of the tyrant reflects this- he is in charge
    - 2. Somewhat violent looking as he is disliked by many
    - 3. Needs to be replicated many times for many actors
    - 4. Less intricate than the others included on the slideshow because it will need to be recreated many times
  - v. Enkidu
    - 1. Animal/beast like
    - 2. Horns as they are talked about throughout the show
    - 3. Somewhat like Gilgamesh because he was created for Gilgamesh
      - a. Same color scheme as Gilgamesh
      - b. Black/darker iron
    - 4. Will also need to be replicated
  - vi. Humbaba
    - 1. Full face mask to help with the decapitation
    - 2. Warrior Look
    - 3. Lots of face line work will be reflected on the mask
  - vii. Utnapishtim
    - 1. Hammered gold
    - 2. Older and immoral- his mask should be the most time accurate as he has been the oldest living and tells the story of the Assyrians
- 2. Director CTR Notes
  - a. Appreciated the fact that it can be seen as the past or the future but also could be a Miami Beach party in present day
  - b. Check in with actors to see what their comfortability is regarding the flowing fabric and the possibility of an exposed midriff
  - c. Like the idea of throwing things on and off to change characters
    - i. Will have to look at how costume changes will work with throwing pieces on and off and how it will work with the flow on stage
    - ii. Changing costumes on stage?

# *Gilgamesh* Production Meeting Report #2

| Gilgamesh Production Meeting Report   |  |
|---|--|
| <p>d. The metallic is definitely an interesting look in those colors of the period with it being the iron age</p> <p>e. Want to pay attention to making sure that the hair stays out of the faces of the actors to prevent getting in the way of the mask work but still looks interesting</p> <p>f. Is the metallic going to throw off the lighting with the masks at all?</p> <p>i. The masks are likely not going to be reflective but rather just a color</p> <p>g. Preference that all of the masks have the mouth open with the exception of Humbaba for the purpose of diction for this performance</p> <p>h. There are going to be 9 masks included throughout the show</p> <p>i. Gilgamesh</p> <p>ii. Enkidu</p> <p>iii. Ninsun- (Gilgamesh's Mother)</p> <p>iv. Aruru- (Helps create Enkidu)</p> <p>v. Shamhat-</p> <p>vi. Humbaba</p> <p>vii. Ishtar</p> <p>viii. Siduri-</p> <p>ix. Utnapishtim</p> <p>i. Masks we will need multiples of</p> <p>i. Gilgamesh, Enkidu and possibly Humbaba depending on how we are doing the head amputation</p> <p>j. Nobody will be barefoot on the stage</p> <p>i. Sandals with multiple straps and backs on them</p> <p>3. Work on creating a scene chart to see how quickly actors change from character to character and who plays what character at what time to see how many versions of masks and costumes will need to be put together</p> <p>a. Please have this by our next meeting on July 1st</p> |  |
| PROPS   |  |
| 1. Nothing at this time, thank you!   |  |
| FIGHT DIRECTOR  |  |
| 1. Please work with to set up a time to discuss combat for this production  |  |
| CHOREOGRAPHER   |  |
| 1. Nothing at this time, thank you!   |  |
| PRODUCTION MANAGEMENT   |  |
| 1. Nothing at this time, thank you!   |  |
| TECHNICAL DIRECTOR  |  |

|   |
|---|
| <b>Gilgamesh Production Meeting Report</b>  |
| 1. We will know a little bit more at the next meeting regarding what the sculptures will look like for this production                                      |
| <b>PRODUCER</b>   |
| 1. Nothing at this time, thank you!   |
| <b>PUBLICITY</b>  |
| 1. Nothing at this time, thank you!   |
| <b>STAGE MANAGEMENT</b>   |
| 1. Due to changes in zoom, please get each zoom meeting link from the calendar invites for email reminders to ensure everyone is receiving the correct link |
| <b>ZOOM RECORDING</b>   |
| <a href="#"><u>Gilgamesh Production Meeting #2 Recording</u></a>  |
| <b>Next Meeting: Tuesday, July 1st 10:00am CST (this will be a 90 minute meeting)</b>   |



# Gilgamesh Production Meeting Report #3

## Gilgamesh Production Meeting Report

|                    |                        |
|--------------------|------------------------|
| Date: 7/1/25       | Production Meeting: #3 |
| Location: Zoom     | SM: Grace Engstrom     |
| Start: 10:00am CST | End: 10:50am CST       |

|                     |                    |
|---------------------|--------------------|
| Present: [REDACTED] | Absent: [REDACTED] |
|---------------------|--------------------|

### GENERAL

1. Ryan has made it back to the states!
2. Scenic and Costumes presented their Rough Sketches
  - a. Presentations are on the Drive
3. By Thursday [REDACTED] will be placing a key in the script on the drive of which actors will be playing what roles throughout the show
4. Due at the next meeting are Scenic and Costume Rough Color

### DIRECTOR

1. Can we please by Thursday get a key of which actors are playing which parts throughout the production so we can have the current version of who is in what?
2. Thank you for meeting with [REDACTED] to discuss fights for this production!

### SCENIC

1. Preliminary Design Notes
  - a. Assyrian Architecture and Sketch Comedy put together into one
  - b. Sketch #1
    - i. Cuneiform Tablet would be a 3D carved object
    - ii. Lighting truss- help with comedy club feel but maybe just exposed lighting
      1. The lighting truss would be something that we would have to build
    - iii. Short walls to sit and act on/around
      1. Place for actors to go and sit and rest and watch the action
      2. Would help in order to define different areas

## Gilgamesh Production Meeting Report

- iv. Room to walk around the center tablet and allow for quick entrances into the space
    1. Allowed by the masking on either side of the tablet
  - v. Main acting area is from midstage down
- c. Sketch #2
    - i. Incorporates more of a SNL feeling
    - ii. The light truss is more complete
    - iii. Open "windows" that would allow for us to play through but would inhibit action happening on top of the lower walls
    - iv. The back wall is complete with a cracked texture archway
    - v. Blue brick details in the lower walls and the trim of the archway
    - vi. Entrance through the center of the archway as well as downstage of the archway
  - d. Sketch #3
    - i. No built light grid but rather leaving the lighting exposed
    - ii. Central brick archway
    - iii. Carving of the Lamassu
    - iv. Cracked wall behind on the walls leading out from the arch
    - v. Metatheatrical feelings
    - vi. We would still have the lower walls to play off of as there is nothing preventing us from using them as we please
2. Directors Notes
    - a. There is a good use of the spacing of the stage and how much is used for the set and how much is left for the actors to play
    - b. The benches are easily walked over and moved around on and aren't taking up a ton of space
    - c. About 12-15 feet between the end of the raised platform to the end of the apron of the stage
      - i. Movement/Dance pieces would like to fill the space as much as possible
      - ii. This amount of space would be doable for the movement/dance pieces
    - d. More drawn to the idea of allowing much more movement around the benches and allowing for those to be used as levels
      - i. Drawn to the look without the window units
    - e. More drawn to ideas that are found within Sketch #1 and #3
    - f. Like the look of the archway with the Lamassus a little more to get the Assyrian look out of the set
    - g. There is something very interesting about the cracking of the stone pieces
      - i. Shows a sense of history and the idea of weathering away
    - h. Is there a way we can get elements of the Cuneiform in the lower walls or onto little pieces of where it is cracked further stage left and right?
      - i. Looking at some form of combination between Sketch #1 and Sketch #3
    - i. The major idea and hope is to get elements of Cuneiform in Sketch #3
    - j. Benches would allow for us to get through the show without having to add a bunch of chairs into the blocking of the show which would allow for slicker

## Gilgamesh Production Meeting Report

- looks throughout the production
- k. Could we find a real truss rather than having to build one?
    - i. Not leaning towards the shiny silvery look of a truss
    - ii. Leaning towards a Schedule 40 look
      1. Matte black- pipes rather than rock and roll truss
        - a. We would have to rent them
      2. Want it to look more like a back alley comedy club
  - l. We can lower the pipes and lighting instruments lower than they are normally set if needed to get more of the exposed look we are potentially looking for
  - m. Leaning into having some kind of exposed trust kind of look within the design rather than exposed lighting
    - i. It wouldn't necessarily be a square fixture but rather have more angles to follow the angles of the set
    - ii. Maybe it is a single pipe across the front that allows for lighting fixtures to be seen
      1. Mask all of the other lighting instruments and put borders up around the other lighting instruments
  - n. The low benches could potentially become storage units that could open and close like toy chests to pull masks and different items out of
  - o. There would be plenty of backstage storage behind the walls behind center as well to allow for costume items to be hung on the back
  - p. Leaning towards having something more simple above to showcase the lighting
    - i. Something that looks more dirty and gritty
3. Please keep props updated on the chair situation and the size of the storage in the benches so that they are aware of what size props we can fit within them

### LIGHTING

1. Nothing at this time, thank you!

### SOUND

1. Nothing at this time, thank you!

### COSTUMES/HAIR/MAKEUP


1. Preliminary Design Notes
  - a. General Statement
    - i. Flowy minimalistic base clothing to supplement the fantastical elements of the epic
    - ii. Removable layers
    - iii. Loose fitting, linen, movement wear that would work in the desert climate
  - b. General Costume Base Ideas
    - i. Baggy Pants



# Gilgamesh Production Meeting Report #3

| Gilgamesh Production Meeting Report |   |
|-------------------------------------|---|
|                                     |   |
| ii.                                 | Different types of Sandals  |
| iii.                                | Fabric around the arms  |
| iv.                                 | Beading   |
| v.                                  | Flowy Fabric  |
| vi.                                 | Different Pant Legs for men to create variety   |
| vii.                                | No silhouettes are the same but rather in the same family   |
| c. Masks                            |   |
| i.                                  | Reflect characters in the epic by referencing their character background and fitting in with on another |
| ii.                                 | Cracks in the masks   |
| iii.                                | Gilgamesh   |
|                                     | 1. Lots of line work  |
|                                     | 2. Ancient mask feel- iron and roman nose   |
|                                     | 3. Jagged   |
|                                     | 4. Phantom shape  |
|                                     | 5. Violent Looking  |
|                                     | 6. Crown on top   |
| iv.                                 | Enkidu  |
|                                     | 1. Goat look  |
|                                     | 2. Demon sater vibes  |
|                                     | 3. Same cracks that Gilgamesh has   |
| v.                                  | Enkidu and Gilgamesh are more simple because they have to be recreated multiple times                   |
| vi.                                 | Ishtar  |
|                                     | 1. Mostly painting on top   |
|                                     | 2. Gemstones  |
|                                     | 3. Love and beauty  |
| vii.                                | Humbaba   |
|                                     | 1. Full face mask   |
|                                     | 2. Circular shape motif   |
| viii.                               | Urshanabi   |
|                                     | 1. Very basic with a little something to look at  |
|                                     | 2. Businessman God kind of idea   |
| ix.                                 | Utnapishtim   |
|                                     | 1. Pressed gold   |
|                                     | 2. Dripping gold  |
| x.                                  | Shamhat   |
|                                     | 1. Pearls that hang down on the side of the face  |
|                                     | 2. Simple   |
| xi.                                 | Ninsun  |
|                                     | 1. Her parents were Goddess of the sky and God of the earth so that is represented within her mask look |
|                                     | 2. Butterfly Shape  |
| xii.                                | Aruru   |

| Gilgamesh Production Meeting Report |  |
|-------------------------------------|--|
|                                     |  |
|                                     | 1. Flower crown of ivy above the actual mask   |
|                                     | 2. Petals  |
|                                     | 3. Bunched embroidery look   |
|                                     | 4. Mother nature feel to the mask  |
| xiii.                               | Siduri   |
|                                     | 1. Wisdom  |
|                                     | 2. Lotus mask- clip onto Emma's glasses  |
| 2. Directors Notes                  |  |
| a.                                  | Very smart variety between all of the masks and the ways that we can do a mask   |
| b.                                  | Would it be easier to have the Gilgamesh mask be two pieces or one?  |
|                                     | i. It would be easier if it was one piece so that there is less to grab and adjust and it is able to be thrown on quicker  |
| c.                                  | Can we go down 10-15% on the Enkidu horns  |
|                                     | i. It can have the same feel and be the same just feel a little less demon and feel more creature  |
| d.                                  | Be aware that there is a lot of movement throughout the show and there is a large chance that everyone can end up on the floor and we will need to look at how the costumes relate to all of that movement |
| e.                                  | Sandals are more of a fabric sandals rather than a leather sandals   |
|                                     | i. There is definitely a possibility to change into dance shoes for the movement pieces  |
|                                     | ii. All sandals would have some sort of back on them   |
| iii.                                | Something that is really open is not going to be reliable enough for dancing and movement pieces   |
| iv.                                 | The changing of shoes would all depend on the movement pieces and what they allow for  |
|                                     | 1. The current dance piece we have has the opportunity to allow for the changing of shoes  |
| v.                                  | Can we see some concrete examples of options of sandals so we can get an idea on how to move forward?  |
| vi.                                 | Ballet shoes for the movement pieces would be the best option rather than turners on the Knutson Stage   |
|                                     | 1. We can look at dressing the dance shoes to fit the look of the show but allow for no changing of shoes  |
|                                     | 2. Keep in mind it is a fast build and we have to keep in mind how footwear will work within the build   |
|                                     | 3. We can look at taking ideas from pointe shoes in adding ribbon and ankle wraps onto the shoes   |
| vii.                                | It would be much easier to keep all of the actors in the same shoes throughout the performance   |
| 3.                                  | Once we have more of an idea behind the shoes we should reach out to the actors to see what types of shoes they have already and what sizes they would need  |
| 4.                                  | Keep in mind as we are sketching and getting deeper into renderings to think about what the backs of the costumes look like as well along with the support of the costumes                                 |

| Gilgamesh Production Meeting Report |  |
|-------------------------------------|--|
|                                     |  |
|                                     | especially with this movement heavy show   |
|                                     | PROPS  |
|                                     | 1. Nothing at this time, thank you!  |
|                                     | FIGHT DIRECTOR   |
|                                     | 1. Thank you for meeting with  to discuss fights for this production!         |
|                                     | 2. After reviewing the meeting recording can you please reach out to costumes regarding information on draping and costumes as they relate to fight choreography |
|                                     | CHOREOGRAPHER  |
|                                     | 1. Nothing at this time, thank you!  |
|                                     | PRODUCTION MANAGEMENT  |
|                                     | 1. Nothing at this time, thank you!  |
|                                     | TECHNICAL DIRECTOR   |
|                                     | 1. Please make sure to fill out the contact information form sent from Stage Management!   |
|                                     | PRODUCER   |
|                                     | 1. Nothing at this time, thank you!  |
|                                     | PUBLICITY  |
|                                     | 1. Nothing at this time, thank you!  |
|                                     | STAGE MANAGEMENT   |
|                                     | 1. Nothing at this time, thank you!  |
|                                     | ZOOM RECORDING   |
|                                     | <a href="#">Gilgamesh Production Meeting #3 Recording</a>  |
|                                     |  |
|                                     | Next Meeting: Tuesday, July 15th at 10:00am CST  |

# Gilgamesh Rehearsal Report #6

| Gilgamesh Rehearsal Report   |   |
|--|---|
| Date: 9/4/25   | Director: Ryan Bernier                          |
| Location: Knutson Theatre  | SM: Grace Engstrom                              |
| Start: 6:30pm CST  | Agenda: Review Combat/Movement and Designer Run |
| End: 9:16pm CST  | Rehearsal #: 6                                  |
| Attendance: [REDACTED]   |   |
| Late/Absent: Raven Dewitt (unexcused- late) [REDACTED]   |   |
| Health Injuries: N/A   |   |
| <b>Work Accomplished:</b>  |   |
| <ul style="list-style-type: none"><li>6:30-6:33: Physical Warmups</li><li>6:33-6:35: Intimacy Check In</li><li>6:35-6:36: Lift Call</li><li>6:36-6:42: Review Opening Number</li><li>6:42-6:45: Review [REDACTED] Monologue Movement</li><li>6:45-7:00: Combat Review</li><li>7:00-7:13: Blocking Review</li><li>7:13-7:23: 10 Minute Break</li><li>7:23-7:30: Designer Run Prep</li><li>7:30-8:48: Designer Run</li><li>8:48-8:53: 5 Minute Break</li><li>8:53-9:16: Tech Table</li></ul> |   |
| <b>General:</b>  |   |
| <ol style="list-style-type: none"><li>Thank you all for coming to Designer Run today!</li><li>Designer Run ran 1 hour and 17 minutes<ol style="list-style-type: none"><li>This was including bows as they are currently blocked</li></ol></li><li>Please reach out to [REDACTED] if there are any other questions or concerns about the show</li></ol>   |   |

| Director:   |
|---|
| <ol style="list-style-type: none"><li>Nothing at this time, thank you!</li></ol>  |
| Scenic:   |
| <ol style="list-style-type: none"><li>There is not anything additional we will need for podcast scene we are just going to be using the bench</li></ol>   |
| Lighting:   |
| <ol style="list-style-type: none"><li>The idea for the opening number is for it to be chaotic in nature</li><li>We would be okay with being able to see some movement in the transitions rather than having full blackouts</li><li>The only time we will need a black out will be for curtain call and potentially in the one [REDACTED] and [REDACTED] fight to allow for them to change positions<ol style="list-style-type: none"><li>Can we have those cues for the [REDACTED] and [REDACTED] fight be called separately rather than follow cues?</li></ol></li><li>Can we look at potentially doing some sort of 50/50 light for the shadowplay where half is blue and half is white to give the water look?</li></ol> |
| Sound:  |
| <ol style="list-style-type: none"><li>Big fan of the music cutting out for the kiss scene</li><li>We are going to look at adding some fade outs for the longer music since not all of it is being used</li><li>We will likely need to make the bull fight 1.5 times longer with where the fight is currently<ol style="list-style-type: none"><li>The fight is not fully up to speed right now and will end up being faster than where it is at now in the end</li></ol></li><li>We are going to look at how we can make some sound effects less jarring into some of the transitions</li></ol>   |
| Costume/Hair/Makeup:  |
| <ol style="list-style-type: none"><li>Due to the complexity of the Humbaba mask we are not going to be able to make a second mask with the time that we have left</li><li>The Gilgamesh crowns are going to have combs on them so that they can stay on the actors heads<ol style="list-style-type: none"><li>[REDACTED] and [REDACTED] will likely need something more secure as they will be fighting as Gilgamesh</li></ol></li><li>We likely will not need to have a quick change rehearsal</li></ol>   |



# Gilgamesh Rehearsal Report #6

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| <div>a. The Scorpion Women into the Tunnel will probably be the only thing that we will need to run at the beginning of first dress rehearsal</div> <div>4. Can we make sure that the cast are wearing their shoes without socks so that they do not stretch them out as they will not be wearing socks for the show</div>   |
| <div>Props:</div>  |
| <div><div>1. We are going to keep the foam head for now and will work on it more during beat work to see if we are wanting to keep it for the production</div><div>2. There are quite a few props that are going to be mimed during this production that we will not need any physical props for</div><div>3. We are going to work on finding some slight of hand to allow for [redacted] to get impaled by the arrow that won't impact her holding the boom mic</div><div>4. There are no mics that will be needed for the podcast scene</div><div>5. We are going to cut the dagger for both the Concumbine and Stone Men scene</div><div>6. The sheet for the shadowplay will fall under props<div>a. We do not need to worry about having the sheet open or anything like that rather just a plain sheet that can be stretched across the arch</div></div></div> |
| <div>Fight Director:</div>   |
| <div><div>1. There are some things that are going to need to be changed and there are some moments where everything will need to be looked within the fights</div><div>2. Can we do a 1.5 hour rehearsal within the next week and a half to look at fights?<div>a. We are going to plan on having this rehearsal at the beginning of rehearsal on Monday, September 8th</div></div><div>3. The Ishtar Slaps, Concumbine and Stone Men killings are things that we may potentially have you take a look at</div><div>4. Can we have you look at some moments in the [redacted] and [redacted] Gilgamesh and Enkidu fight including the intimacy moment and the very last move of the fight?</div><div>5. The benches are 26" off the stage level and 18" off the platform</div></div>   |
| <div>Choreographer:</div>  |
| <div><div>1. For the opening number the lights aren't going to come up until the anticipation of the first beat of the dance</div><div>2. For the monologue scene can we look at potentially moving it more upstage to allow for [redacted] to feel more separate from the crowd?</div><div>3. Reminder to watch the spacing when doing choreography so that we can ensure no one is running into any set pieces</div><div>4. The benches are 26" off the stage level and 18" off the platform</div></div>   |

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| <div>Production Manager:</div>  |
| <div><div>1. We likely will not need to have a quick change rehearsal<div>a. The Scorpion Women into the Tunnel will probably be the only thing that we will need to run at the beginning of first dress rehearsal</div></div></div>  |
| <div>Technical Director:</div>  |
| <div><div>1. We are likely going to need 2 hooks on each side of the back walls for hanging costume pieces</div><div>2. The benches are 26" off the stage level and 18" off the platform</div></div>  |
| <div>Producer:</div>  |
| <div><div>1. Nothing at this time, thank you!</div></div>   |
| <div>Publicity:</div>   |
| <div><div>1. We are going to try and get a photographer into rehearsal sometime next week</div></div>   |
| <div>Stage Management:</div>  |
| <div><div>1. Can we make sure that the cast are wearing their shoes without socks so that they do not stretch them out as they will not be wearing socks for the show</div><div>2. We are able to bring Susan upstairs and props will let us know when the hooves are ready as well<div>a. If for some reason [redacted] is not able to go onstage for the bull fight we should plan on having an ASM do the bull head</div></div><div>3. Can we make sure that the cast are wearing their shoes without socks so that they do not stretch them out as they will not be wearing socks for the show</div><div>4. Please remind actors to be conscious of when they are stepping on and off the platform</div><div>5. Make sure we are reminding actors to be conscious of when they are falling with equipment</div></div> |
| <div>Next Rehearsal: 9/7/25</div>   |
| <div><div>• 6:30-10:30pm: Implementation of Designer Run Notes</div></div>  |



# Gilgamesh Rehearsal Report #21

| Gilgamesh Rehearsal Report  |                                 |
|---|---------------------------------|
| Date: 9/27/25   | Director: Ryan Bernier          |
| Location: Knutson Theatre   | SM: Grace Engstrom              |
| Start: 1:00pm CST   | Agenda: First Tech Work Through |
| End: 5:33pm CST   | Rehearsal #: 21                 |
| Attendance: [REDACTED]  |                                 |
| Late/Absent: [REDACTED]   |                                 |
| Health Injuries: N/A  |                                 |
| <b>Work Accomplished:</b>   |                                 |
| <ul style="list-style-type: none"><li>1:00–1:20: Dimmer and Sound Check, Stage and Backstage Prep, Props Table Prep</li><li>1:20-1:25: Physical/Vocal Warmups</li><li>1:25-1:28: Intimacy Check In</li><li>1:28-1:40: Fight/Lift Call</li><li>1:40-1:51: Finish Presetting Backstage Area</li><li>1:51-3:02: First Tech Work Thru</li><li>3:02-3:12: 10 Minute Break</li><li>3:12-4:33: Continue First Tech Work Thru</li><li>4:33-4:43: 10 Minute Break</li><li>4:43-5:12: Continue First Tech Work Thru</li><li>5:12-5:17: 5 Minute Break</li><li>5:17-5:33: Tech Table</li></ul> |                                 |
| <b>General:</b>   |                                 |
| <ol style="list-style-type: none"><li>We are going to be doing a Photo Call immediately following the Show on Friday, October 3rd<ol style="list-style-type: none"><li>This photo call should not last anymore than 1 hour</li><li>All photo looks should be sent to [REDACTED] and [REDACTED] by Noon on Wednesday, October 4th</li></ol></li></ol>  |                                 |

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| <ol style="list-style-type: none"><li>Director should come up with 10 looks they are wanting photographed and have the Line and Page Number Listed</li><li>Visual Designers should each come up with 8 looks they are wanting photographed and have the Line and page Number Listed</li><li>Visual Designers are not required to be there but should be if they are wanting to ensure that the look is exactly what they are wanting</li></ol> <ol style="list-style-type: none"><li>Before starting the run of the show tomorrow we are going to run the Humbaba Fight with Sound Cues, the Arrow Sleight of Hand and Review the Thunder Sheet with [REDACTED]</li></ol>   |
| <b>Director:</b>  |
| <ol style="list-style-type: none"><li>Can we look at clarifying exactly how long we are wanting the snow to last during Enkidu's ghost?</li></ol>   |
| <b>Scenic:</b>  |
| <ol style="list-style-type: none"><li>Everything is looking great!</li></ol>  |
| <b>Lighting:</b>  |
| <ol style="list-style-type: none"><li>The lighting is all looking really great so far!</li><li>For the Lights during the opening number can we save the flashing lights for a more internal look after the dancing begins and have the actors entrance more of a silhouette?</li><li>For [REDACTED] beginning Professor Monologues, can we have the light more focused on her and less lights on the areas that will eventually be lit so there is a more drastic shift from one position to the other?</li><li>Can we have the lights out of the Writers Room into Classroom 2 be more of a snap rather than a fade?</li><li>Can we anticipate front light on the professor's monologues throughout the show?</li><li>Can the snap into the "Did We Just Become Best Friends" special be a little tighter?<ol style="list-style-type: none"><li>Can we isolate the focus on the tableau a little more as well?</li></ol></li><li>When [REDACTED] and the Singers exit after Boys are Back In Town can that special go away?</li><li>Can the look on the Assyrian Line Dance have some more color and movement on the front?</li><li>Can we brighten up the Utnapistim scene just a little more?</li><li>Is there a way to protect the existence of the snow by bringing in some more lights on the sides of the stage?<ol style="list-style-type: none"><li>We are also going to look at slowing down the snow machine some so that there is not as much snow on the stage</li></ol></li><li>We are going to look at adding haze into some more cues throughout the show</li><li>We are going to look at fleshing out the movement pieces and making adjustments so that all transitions look more cohesive together</li></ol> |
| <b>Sound:</b>   |


# Gilgamesh Rehearsal Report #21

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|---|
| <ol style="list-style-type: none"><li>1. Can the volume on the Boys are Back in Town microphone go up a little for [REDACTED]?</li><li>2. Can we bring up the volume on the bar sound effect some more?</li><li>3. Can the Piano fade into the last scene rather than be a sharp cut?</li><li>4. We are going to look at adjusting some more sound levels across the board</li><li>5. Can we look at adding a separate cue after The Boys are Back in Town to take out the hand held mic so that we don't have a hot mic backstage for a long time?</li><li>6. Can we turn down the announcer mic just a little more to account for the louder announcer moments?</li></ol> |
| <b>Costume/Hair/Makeup:</b>   |
| <ol style="list-style-type: none"><li>1. Do we have a plan for where we will be able to preset masks and costume pieces backstage? Today we placed a table backstage right and a rack backstage left but I just wanted to check in to see if there was a plan of what exactly will be available for actors to have pieces preset on</li></ol>   |
| <b>Props:</b>   |
| <ol style="list-style-type: none"><li>1. Can we take a look at one of Susan's feet? One of the feet is currently a little loose<ol style="list-style-type: none"><li>a. This will be something that we will not have time to look at until Monday</li></ol></li><li>2. Can we look at making a bigger apple puppet for the shadowplay?</li><li>3. Can we talk to [REDACTED] about getting some blue tool for the bottom of the Shadowplay Cloth to create the water look?</li></ol>   |
| <b>Fight Director:</b>  |
| <ol style="list-style-type: none"><li>1. We are going to have [REDACTED] review with the cast proper weapon handling protocol during fight/lift call tomorrow</li></ol>   |
| <b>Choreographer:</b>   |
| <ol style="list-style-type: none"><li>1. Nothing at this time, thank you!</li></ol>   |
| <b>Production Manager:</b>  |
| <ol style="list-style-type: none"><li>1. Nothing at this time, thank you!</li></ol>   |
| <b>Technical Director:</b>  |
| <ol style="list-style-type: none"><li>1. Can we look at slowing down the snow machine so that it can last through the scene without putting out too much snow?</li></ol>  |
| <b>Producer:</b>  |
| <ol style="list-style-type: none"><li>1. Nothing at this time, thank you!</li></ol>   |
| <b>Publicity:</b>   |
| <ol style="list-style-type: none"><li>1. We are going to be doing a photo call Friday, October 3rd directly after the show is</li></ol>   |

|  |
|--|
| over   |
| <b>Stage Management:</b>   |
| <ol style="list-style-type: none"><li>1. Can we anticipate the smash of the glass at the end of the bar scene a little sooner?</li><li>2. Can we ensure that the cast is aware that Photo Call will be happening on the Friday Performance?</li><li>3. Can we have [REDACTED] review proper Weapon Handling Protocol with the actors during fight call tomorrow?</li><li>4. We will not have the broken bull foot until Monday</li></ol> |
| <b>Next Rehearsal: 9/28/25</b>   |
| <ul style="list-style-type: none"><li>• 1:00-6:00pm: Second Tech Thru</li></ul>  |



# Gilgamesh Performance Report #2

| Gilgamesh Performance Report  |  |
|---|--|
| Date: 10/3/25   | Show Number: # 2   |
| Show Start: 7:38pm CST  | Show End: 9:00pm CST   |
| Show Run: 1 hour 21 minutes   | Intermission Run: N/A  |
| Location: Knutson Theatre   | House Count: 130   |
| House Open: 7:00pm CST  | House Manager:  |
| Late/Absent: N/A  | Next Performance: Saturday, October 4th at 7:30pm  |
| Audience Reaction: We had another good audience today! They were reactive in different ways from our previous audiences. We did have a couple of sick kids in the audience which were a little bit of a downer but we ended with another standing ovation.  | Weather: Tonight was a clear night in Vermillion with weather in the low 80's and high 70's!       |
| Today's Schedule: <ul style="list-style-type: none"><li>6:00-6:30: Dimmer/Sound Check, Backstage/Stage/Props/Costume Prep, Cast Called</li><li>6:30-6:35: Physical/Vocal Warmups</li><li>6:35-6:36: Intimacy Check In</li><li>6:36-6:45: Fight/Lift Call</li><li>6:45-7:00: Finish Backstage Prep</li><li>7:00-7:38: House Open</li><li>7:38-9:00: Show #2!</li><li>9:00-10:09: Photo Call</li></ul>                                |  |
| General:  |  |
| <ol style="list-style-type: none"><li>We had a successful photo call after another amazing show!</li><li>Reminder to all that we have our KCACTF Respondent coming to the show tomorrow and there will be a talk back following the performance which will be around 8:50ish</li><li>We did have to hold house tonight for a little because there was still a long line of walk ups at the box office as we neared 7:30pm</li></ol> |  |
| Director:   |  |
| <ol style="list-style-type: none"><li>Nothing at this time, thank you!</li></ol>  |  |

| Scenic:   |
|---|
| <ol style="list-style-type: none"><li>Nothing at this time, thank you!</li></ol>  |
| Lights:   |
| <ol style="list-style-type: none"><li>Nothing at this time, thank you!</li></ol>  |
| Sound:  |
| <ol style="list-style-type: none"><li>Nothing at this time, thank you!</li></ol>  |
| Costumes/Hair/Makeup:   |
| <ol style="list-style-type: none"><li>Nothing at this time, thank you!</li></ol>  |
| Props:  |
| <ol style="list-style-type: none"><li>Nothing at this time, thank you!</li></ol>  |
| Choreographer:  |
| <ol style="list-style-type: none"><li>Nothing at this time, thank you!</li></ol>  |
| Fight Director:   |
| <ol style="list-style-type: none"><li>Nothing at this time, thank you!</li></ol>  |
| Production Manager:   |
| <ol style="list-style-type: none"><li>Nothing at this time, thank you!</li></ol>  |
| Technical Director:   |
| <ol style="list-style-type: none"><li>The snow machine is practically out of snow and we seemed to use the very last bits during the show today and photo call. Is there any way we would be able to fill it again before the final 2 performances?</li></ol> |
| Producer:   |
| <ol style="list-style-type: none"><li>Thank you for staying after and doing photo call! I think we got some really good pictures out of it!</li></ol>   |
| Publicity:  |
| <ol style="list-style-type: none"><li>We had a very successful photo call!</li></ol>  |
| Stage Manager:  |
| <ol style="list-style-type: none"><li>Nothing at this time, thank you!</li></ol>  |



# Gilgamesh Performance Report #3

| Gilgamesh Performance Report  |  |
|---|--|
| Date: 10/4/25   | Show Number: # 3   |
| Show Start: 7:30pm CST  | Show End: 8:51pm CST   |
| Show Run: 1 hour 21 minutes   | Intermission Run: N/A  |
| Location: Knutson Theatre   | House Count: 76  |
| House Open: 7:05pm CST  | House Manager: ██████████  |
| Late/Absent: N/A  | Next Performance: Sunday, October 5th at 2:00pm  |
| Audience Reaction: We had a bit of a smaller audience today which resulted in less reactions than our previous audiences but we did still have good reactions from the audience and ended the night with another standing ovation!  | Weather: Tonight was another clear somewhat windy night in Vermillion in the high 70's |
| Today's Schedule: <ul style="list-style-type: none"><li>6:00-6:30: Dimmer/Sound Check, Backstage/Stage/Props/Costume Prep, Cast Called</li><li>6:30-6:35: Physical/Vocal Warmups</li><li>6:35-6:37: Intimacy Check In</li><li>6:37-6:48: Fight/Lift Call</li><li>6:48-7:05: Finish Backstage Prep</li><li>7:05-7:30: House Open</li><li>7:30-8:51: Show #3!</li><li>8:51-10:00: KCACTF Respondent</li></ul>   |  |
| General:  |  |
| <div>1. Due to health reasons one of our house managers did have to leave early so we did have to hold opening house for about 5 minutes to ensure we had a fully staffed front of house team for this performance, thank you to ██████████ for stepping in at the last minute!</div> <div>2. We had a couple of actors who weren't feeling well before and during the show but we were able to get them both the attention they needed before and during the show to ensure they were taken care of and we were able to safely continue on with the show</div> |  |
| Director:   |  |

| 1. Nothing at this time, thank you!   |
|---|
| Scenic:   |
| 1. Nothing at this time, thank you!   |
| Lights:   |
| 1. Nothing at this time, thank you!   |
| Sound:  |
| 1. During the Telenovela scene we had a com system mix up which threw off two of the piano sting sound effects but we have addressed the mix up and will be sure to avoid that mix up in the future   |
| Costumes/Hair/Makeup:   |
| 1. The band on ██████ crown fell off during fight call and didn't fully have time to cure before the show so had him use ██████ crown for the Dream Sequence and fight sequences to ensure it was safely secured on his head but we should have ██████ crown ready to go for the show tomorrow! |
| Props:  |
| 1. Nothing at this time, thank you!   |
| Choreographer:  |
| 1. Nothing at this time, thank you!   |
| Fight Director:   |
| 1. Nothing at this time, thank you!   |
| Production Manager:   |
| 1. The snow machine worked great! Thank you for coming in and ensuring that was filled!   |
| Technical Director:   |
| 1. The snow machine worked great! Thank you for coming in and ensuring that was filled!   |
| Producer:   |
| 1. Nothing at this time, thank you!   |

| Publicity:                          |
|-------------------------------------|
| 1. Nothing at this time, thank you! |
| Stage Manager:                      |
| 1. Nothing at this time, thank you! |

# Gilgamesh Run Sheet

| Gilgamesh Run Sheet |           |                               |                                   |  |        |                |   |
|---------------------|-----------|-------------------------------|-----------------------------------|--|--------|----------------|---|
| Who:                | Task:     | What:                         | Where:                            | When:  | Page # | Spike Color    | Notes:  |
| Pre Show            |           |                               |                                   |  |        |                |   |
| XXXX                | Unlock    | All Doors                     | -                                 | Upon Arrival   | -      | -              |   |
| XXXX                | Turn On   | All Lights                    | -                                 | Upon Arrival   | -      | -              |   |
| XXXX                | Unlock    | Props Cabinet                 | Backstage Right                   | -  | -      | -              |   |
| XXXX                | Unlock    | Dressing Rooms                | -                                 | -  | -      | -              |   |
| XXXX                | Strike    | Ghost Light                   | -                                 | -  | -      | -              |   |
| XXXX                | Unlock    | SM Locker                     | -                                 | -  | -      | -              |   |
| XXXX                | Preset    | SM and Regulation Kits        | Break Table                       | -  | -      | -              |   |
| XXXX                | Preset    | Door U's                      | Shop Doors and USL Backstage Door | -  | -      | -              |   |
| XXXX                | Highlight | Sign In Sheet                 | -                                 | One Minute After Call Time   | -      | -              |   |
| XXXX                | Preset    | SR Props Table                | Backstage Right                   | Upon Arrival   | -      | -              |   |
| XXXX                | Preset    | SL Props Table                | Backstage Left                    | Upon Arrival   | -      | -              | Thunder Sheet and Bull Prop are going to be kept in Dressing Room F   |
|                     |           |                               |                                   |  | -      | -              | There will be some snow that falls during Dimmer Check as they are testing light cues so please be aware you will have to sweep up some snow after Dimmer Check is done |
| XXXXXX              | Sweep     | Stage                         | Onstage                           | Upon Arrival   |        |                |   |
| XXXX                | Sweep     | Backstage                     | Halway/Backstage                  | Upon Arrival   | -      | -              |   |
| XXXXXX              | Mop       | Stage                         | Onstage                           | After Stage is Swept   | -      | -              | Start at First Dress  |
| XXXX                | Mop       | Backstage                     | Halway/Backstage                  | After Stage is Swept   | -      | -              | Start at First Dress  |
| XXXXXX              | Check     | Dimmer                        | Onstage                           | After Stage is Swept   | -      | -              |   |
| XXXXXX              | Check     | Sound/Mics                    | Onstage                           | After Dimmer Check   | -      | -              | Hand Held Then Announcer Mic ensuring both on for the Show  |
| XXXX                | Fly In    | Grand/Legs                    | Lineset 2, 12, 23                 | After Stage is Dry   | -      | Knuckle Buster |   |
| Cast                | Call      | Warmups                       | Onstage                           | After Stage is Dry   | -      | -              |   |
| Cast                | Check     | Intimacy                      | Onstage                           | After Warmups  | -      | -              |   |
| Cast XXXXX          | Call      | Fight/Lift Call               | Onstage                           | Intimacy Check   | -      | -              | We will need sound effects for the Humbaba fight as well as the bull of Heaven fight  |
| XXXX                | Preset    | SR Side Tabs                  | Backstage Right                   | After Stage is Set   | -      | Pink           |   |
| XXXX                | Preset    | SL Side Tabs                  | Backstage Left                    | After Stage is Set   | -      | Pink           |   |
|                     |           |                               |                                   |  | -      | -              | Ensure Actors are on their respective sides and communicate with Stage Manager (SR: J + O + R, SL: K + S + G + E)   |
| XXXXXX              | Call      | Places                        | Backstage                         | 3 minutes before Curtain   |        |                |   |
| Act One             |           |                               |                                   |  |        |                |   |
| XXXX                | Move      | XXXX Gilgamesh Mask and Crown | Backstage Right to Backstage Left | After Exit DSR on pg 2 on Professor: Assyria was an Ancient Civilization in the Fertile Crescent of the Middle East. | 2      | -              |   |



# Gilgamesh Run Sheet

|           |                 |                             |  |   |    |                  |   |
|-----------|-----------------|-----------------------------|--|---|----|------------------|---|
| XX        | Strike and Move | Mic Stand                   | Onstage DSR to Backstage Left            | As XX drops down onto all 4s at the end of the Hamilton Parody                          | 13 | -                | Ollie will bring the stand onstage with her and will present it for you to strike                       |
| XX        | Move            | XX Enkidu Mask              | Backstage Right to Backstage Left        | After XX and XX Exit USR Vom following Enkidu: He sounds awful where is this Gilgamesh? | 15 | -                |   |
| XX        | Move            | Gilgamesh and Enkidu Swords | From SR props table to SL props table    | After XX and XX exit USR Vom during "My Hero" transition song                           | 20 | -                |   |
| XX        | Move            | XX Enkidu Mask              | From Backstage Right to USL on Wall Hook | After XX and XX exit USR Vom during "My Hero" transition song                           | 20 | -                |   |
| XX        | Fly In          | Announcer Microphone        | Lineset 5                                | Gilgamesh: My friend. Please. I cannot do this alone.                                   | 27 | Pink             | Slowly as to not draw attention away from the scene   |
| XX        | Fly Out         | Announcer Microphone        | Lineset 5                                | After Announcer: Three. Two. One. Fight!  | 28 | Blue             | Quickly so that it is out of the way of the actors doing their stage combat                             |
| XX        | Move            | XX Enkidu Mask              | Backstage Right to USL on Wall Hook      | After Enkidu Exits DSR following the Waves Dance  | 39 | -                |   |
| XX XX     | Stretch         | Shadowplay Cloth            | Across the Archway                       | As "Lose Yourself" fades out and Raven starts her monologue coming from SR              | 52 | -                | The cloth will be stretched across the back of the Archway to allow for XX to do her Shadowplay Puppets |
| XX XX     | Turn On         | Shadowplay Light            | Behind Ground Row                        | After Shadowplay Cloth is in Place  | 52 | -                |   |
| XX XX     | Turn Off        | Shadowplay Light            | Behind Ground Row                        | After Professor 2: Fruit in hand.   | 52 | -                |   |
| XX XX     | Strike          | Shadowplay Cloth            | USR                                      | After Shadowplay Light is Off   | 52 | -                |   |
| Post Show |                 |                             |  |   |    |                  |   |
| XX XX     | Put Away        | Mics                        | Backstage Right                          | After House is Clear  | -  | -                |   |
| XX        | Fly Out         | Grand and Legs              | Lineset 2, 12, 23                        | After House is Clear  | -  | Clear Off Ground | Enough space to sweep and mop under   |
| XX XX     | Sweep           | Snow                        | Onstage                                  | After House is Clear  | -  | -                | Ensure that we are saving the snow we are sweeping up and putting it in the bucket                      |
| XX        | Strike          | Stage Right Props Table     | To the Prop Box                          | After House is Clear  | -  | -                |   |
| XX        | Strike          | Stage Left Props Table      | To the Prop Box                          | After House is Clear  | -  | -                |   |
| XX        | Reset           | SR Side Tabs                | Backstage Right                          | After Stage is Clear  | -  | -                |   |
| XX        | Reset           | SL Side Tabs                | Backstage Left                           | After Stage is Clear  | -  | -                |   |
| XX        | Shut Down       | Sound Booth                 | Sound Booth                              | After House is Clear  | -  | -                |   |
| XX        | Shut Down       | Light Board                 | Lights Booth                             | After House is Clear  | -  | -                |   |
| XX        | Strike          | Door U's                    | Shop Doors and USL Backstage Door        | After House is Clear  | -  | -                |   |
| XX        | Set             | Ghost Light                 | Center Stage                             | After Everyone Has Checked Out  | -  | -                |   |
| XX        | Lock            | Props Cabinet               | Backstage Right                          | After Everyone Has Checked Out  | -  | -                |   |
| XX        | Lock            | Dressing Rooms              | -  | After Everyone Has Checked Out  | -  | -                |   |
| XX        | Turn Off        | All Lights                  | -  | After Everyone Has Checked Out  | -  | -                |   |
| XX        | Lock            | All Doors                   | -  | After Everyone Has Checked Out  | -  | -                |   |
|           |                 |                             |  |   |    |                  | Prepared by Grace Engstrom  |
|           |                 |                             |  |   |    |                  | Updated 9/29/25   |
|           |                 |                             |  |   |    |                  | Version C   |

# Gilgamesh Props Tracking

| Character                   | Prop                | Page # | Prop Enter                           | Page # | Prop Exit                             | Notes   |
|-----------------------------|---------------------|--------|--------------------------------------|--------|---------------------------------------|---|
| ACT ONE                     |                     |        |                                      |        |                                       |   |
| XX (Enkidu Hamilton)        | Microphone          | 13     | DSR with Enkidu Hamilton             | 13     | DSL with Enkidu Hamilton              | Functioning Microphone  |
| XX (Enkidu Hamilton)        | Mic Stand           | 13     | DSR with Enkidu Hamilton             | 13     | DSR with XX                           |   |
| XX (Boom Mic)               | Boom Mic            | 14     | DSL with Boom Mic                    | 14     | DSL with Narrator                     |   |
| XX (Camera)                 | Video Camera        | 14     | DSL with Camera                      | 14     | DSL with Camera                       |   |
| XX (Boom Mic)               | Arrow Head          | 14     | DSL with Narrator                    | 14     | DSL with Boom Mic                     |   |
| XX (Enkidu)                 | Quarterstaff        | 16     | DSR to center stage with XX          | 16     | USL through archway with XX           |   |
| XX (Gilgamesh)              | Quarterstaff        | 16     | DSL to center stage with XX          | 16     | USL through archway with XX           |   |
| XX (Singer)                 | Microphone          | 17     | USL Vom with Singer                  | 17     | USL Vom with Singer                   | Functioning Microphone  |
| XX (Singer)                 | Mic Stand           | 17     | USL Vom with Singer                  | 17     | USL Vom with Singer                   |   |
| XX (Enkidu)                 | Sword               | 19     | DSL with Enkidu                      | 19     | USR Vom with Enkidu                   |   |
| XX (Gilgamesh)              | Sword               | 19     | DSL with Gilgamesh                   | 19     | USR Vom with Gilgamesh                |   |
| XX (Dream Spirit 2)         | Thunder Sheet       | 22     | DSL with Dream Spirit 2              | 22     | DSL with Dream Spirit 2               |   |
| XX (Dream Spirit 1)         | Rain Stick          | 22     | DSL with Dream Spirit 1              | 22     | DSL with Dream Spirit 1               |   |
| XX (Announcer)              | Announcer Mic       | 27     | Files in center stage from Lineset 5 | 28     | Files out center stage from Lineset 5 | Files in from ahead- functioning microphone                     |
| XX (Enkidu), XX (Gilgamesh) | Styrofoam Head      | 30     | DSR with Enkidu                      | 31     | DSL with Gilgamesh                    |   |
| XX (Gilgamesh)              | Sword               | 35     | USL through Archway with Enkidu      | 35     | USR through archway with Enkidu       |   |
| XX (Enkidu)                 | Sword               | 35     | USL through Archway with Enkidu      | 35     | USR through archway with Enkidu       |   |
| XX                          | Bull Head           | 35     | DSL with XX                          | 35     | USL through center archway with XX    |   |
| XX                          | Bull Hand           | 35     | DSL with XX                          | 35     | DSR with XX                           |   |
| XX                          | Bull Hand           | 35     | DSL with XX                          | 35     | DSL with XX                           |   |
| XX (SM 1)                   | Video Camera        | 49     | DSL with SM 1                        | 51     | DSLwith SM 1                          | Same as before  |
| XX (Puppeteer)              | Giglamesh Cut Out   | 52     | USR Behind Archway with XX           | 52     | USL Behind Archway with XX            |   |
| XX (Puppeteer)              | Fruit Cut Out       | 52     | USR Behind Archway with XX           | 52     | USL Behind Archway with XX            |   |
| XX (Puppeteer)              | Sea Monster Cut Out | 52     | USR Behind Archway with XX           | 52     | USR Behind Archway with XX            |   |
| XX XX                       | Shadowplay Cloth    | 52     | USR Behind Archway with XX XX        | 52     | USR Behind Archway with XX XX         |   |
| XX (Gilgamesh)              | Fruit               | 53     | DSL with Giglamesh                   | 53     | DSR with the Snake                    |   |
| XX XX XX                    | Snake               | 53     | DSR with XX XX XX                    | 53     | DSR with XX XX XX                     |   |
| Light Cue                   | Snow                | 55     | Cued by the Light Board              | 59     | Cued by the Light Board               | Hanging up between the lighting grid but will need to be filled |



# Gilgamesh Props Tracking

## SR Props Table List

| Preset at the Beginning of the Show | Moved Over During the Show |
|-------------------------------------|----------------------------|
| Microphone                          | Gilgamesh Sword            |
| Microphone Stand                    | Enkidu Sword               |
| Enkidu Quarterstaff                 | Bull Hand x1               |
| Styrofoam Head                      | Fruit                      |
| Shadowplay Cloth                    |                            |
| Snake                               |                            |
| Gilgamesh Cut Out                   |                            |
| Sea Monster Cut Out                 |                            |
| Fruit Cut Out                       |                            |
|                                     |                            |
|                                     |                            |
|                                     |                            |

## SL Props Table List

| Preset at the Beginning of the Show | Moved Over During the Show |
|-------------------------------------|----------------------------|
| Boom Mic                            | Microphone                 |
| Video Camera                        | Enkidu Quarterstaff        |
| Arrow End                           | Styrofoam Head             |
| Gilgamesh Quarterstaff              | Gilgamesh Cut Out          |
| Gilgamesh Sword                     | Sea Monster Cut Out        |
| Enkidu Sword                        | Fruit Cut Out              |
| Bull Head                           |                            |
| Bull Hand x2                        |                            |
| Fruit                               |                            |
| Rain Stick                          |                            |
| Thunder Sheet                       |                            |
|                                     |                            |
|                                     |                            |
|                                     |                            |
|                                     |                            |

# Gilgamesh Entrance/Exit Plot

| Character     | Ent/Ex | Where               | Act/Scene               | Page | Line  |
|---------------|--------|---------------------|-------------------------|------|---|
| Act 1         |        |                     |                         |      |   |
| 6             | Enter  | DSL                 |                         | How? | 1 During Opening Song   |
| 5             | Enter  | DSL                 |                         | How? | 1 During Opening Song   |
| Professor/7   | Enter  | DSL                 |                         | How? | 1 During Opening Song   |
| 1             | Enter  | USL Through Archway |                         | How? | 1 During Opening Song   |
| 2             | Enter  | DSR                 |                         | How? | 1 During Opening Song   |
| 3             | Enter  | DSR                 |                         | How? | 1 During Opening Song   |
| 4             | Enter  | DSR                 |                         | How? | 1 During Opening Song   |
| 6             | Exit   | DSL                 |                         | How? | 2 Professor: The Story of Gilgamesh is one of loss...                       |
| 5             | Exit   | DSL                 |                         | How? | 2 Professor: The Story of Gilgamesh is one of loss...                       |
| 1             | Exit   | DSL                 |                         | How? | 2 Professor: The Story of Gilgamesh is one of loss...                       |
| 3             | Exit   | DSR                 |                         | How? | 2 Professor: The Story of Gilgamesh is one of loss...                       |
| 2             | Exit   | DSR                 |                         | How? | 2 Professor: The Story of Gilgamesh is one of loss...                       |
| 4             | Exit   | DSR                 |                         | How? | 2 Professor: The Story of Gilgamesh is one of loss...                       |
| Gilgamesh     | Enter  | DSL                 |                         | How? | 2 Professor: Gilgamesh is often depicted as wearing a crown...              |
| Gilgamesh     | Enter  | DSL                 |                         | How? | 2 Professor: Gilgamesh is often depicted as wearing a crown...              |
| Gilgamesh     | Enter  | DSL                 |                         | How? | 2 Professor: Gilgamesh is often depicted as wearing a crown...              |
| Enkidu        | Enter  | DSR                 |                         | How? | 2 Professor: Gilgamesh is often depicted as wearing a crown...              |
| Enkidu        | Enter  | DSR                 |                         | How? | 2 Professor: Gilgamesh is often depicted as wearing a crown...              |
| Enkidu        | Enter  | DSR                 |                         | How? | 2 Professor: Gilgamesh is often depicted as wearing a crown...              |
| Gilgamesh     | Exit   | DSR                 |                         | How? | 2 Professor: Assyria was an Ancient Civilization in teh Fertile Crescent... |
| Gilgamesh     | Exit   | DSR                 |                         | How? | 2 Professor: Assyria was an Ancient Civilization in teh Fertile Crescent... |
| Gilgamesh     | Exit   | DSL                 |                         | How? | 2 Professor: Assyria was an Ancient Civilization in teh Fertile Crescent... |
| Enkidu        | Exit   | DSL                 |                         | How? | 2 Professor: Assyria was an Ancient Civilization in teh Fertile Crescent... |
| Enkidu        | Exit   | DSL                 |                         | How? | 2 Professor: Assyria was an Ancient Civilization in teh Fertile Crescent... |
| Costello      | Enter  | USR Vom             | Assyrian Who's On First | 4    | Reverse Symbol Sound Effect   |
| Abbott        | Enter  | USR Vom             | Assyrian Who's On First | 4    | Reverse Symbol Sound Effect   |
| Costello      | Exit   | USR Vom             | Assyrian Who's On First | 5    | Reverse Symbol Sound Effect   |
| Abbott        | Exit   | USR Vom             | Assyrian Who's On First | 5    | Reverse Symbol Sound Effect   |
| Enkidu        | Enter  | DSR                 | Cuneiform               | 6    | Reverse Symbol Sound Effect   |
| Mom           | Enter  | USL Through Archway | Cuneiform               | 6    | Enkidu: This day I came across my brother in arms.. Gilgamesh...            |
| Enkidu        | Exit   | DSR                 | Cuneiform               | 6    | Reverse Symbol Sound Effect   |
| Mom           | Exit   | USL Through Archway | Cuneiform               | 6    | Reverse Symbol Sound Effect   |
| Writer 1      | Enter  | USR Through Archway | We Did That First       | 7    | During Transition Song  |
| Writer 2      | Enter  | USL Through Archway | We Did That First       | 7    | During Transition Song  |
| Writer 3      | Enter  | USL Through Archway | We Did That First       | 7    | During Transition Song  |
| Writer 5      | Enter  | DSL                 | We Did That First       | 7    | During Transition Song  |
| Writer 6      | Enter  | DSR                 | We Did That First       | 7    | During Transition Song  |
| Writer 7      | Enter  | DSR                 | We Did That First       | 7    | During Transition Song  |
| Student       | Exit   | DSL                 | Nerd- Book1             | 10   | Nerd: Hi my name is Jeffery Earl McQuiggan                                  |
| Student       | Exit   | DSL                 | Nerd- Book1             | 10   | Nerd: Hi my name is Jeffery Earl McQuiggan                                  |
| Uruk Merchant | Enter  | DSL                 | Nerd- Book1             | 10   | Uruk Merchant: HE'S COMING!!! RUUUUNNN                                      |
| Uruk Merchant | Exit   | DSR                 | Nerd- Book1             | 10   | After line  |
| Gilgamesh     | Enter  | DSL                 | Nerd- Book1             | 10   | After Jag: I fear he may stab me once more!                                 |
| Gilgamesh     | Exit   | DSL                 | Nerd- Book1             | 10   | After Gilgamesh: CONCUBINE!   |
| Concubine     | Exit   | DSL                 | Nerd- Book1             | 10   | After Gilgamesh: CONCUBINE!   |

|                 |       |                     |                          |    |  |
|-----------------|-------|---------------------|--------------------------|----|--|
| Raven           | Exit  | DSL                 | Nerd- Book1              | 10 | Nerd: What a great guy!  |
| Ollie           | Exit  | DSL                 | Nerd- Book1              | 10 | Nerd: What a great guy!  |
| Jag             | Exit  | DSL                 | Nerd- Book1              | 10 | Nerd: What a great guy!  |
| Nerd            | Exit  | DSL                 | Nerd- Book1              | 10 | During Transition Song   |
| Gilgamesh       | Enter | USR Through Archway | Ninsun                   | 11 | During Transition Song   |
| Ninsun          | Enter | DSL                 | Ninsun                   | 11 | End of Transition Song   |
| Ninsun          | Exit  | DSL                 | Ninsun                   | 11 | Ninsun: Let me go make you some nice dolmas.   |
| Townsfolk       | Enter | DSL                 | Ninsun                   | 12 | Gilgamesh: ...maybe lash out a bit   |
| Townsfolk       | Enter | DSR                 | Ninsun                   | 12 | Gilgamesh: ...maybe lash out a bit   |
| Townsfolk       | Exit  | USL Through Archway | Ninsun                   | 12 | After getting punched  |
| Townsfolk       | Exit  | USR Through Archway | Ninsun                   | 12 | After getting punched  |
| Gilgamesh       | Exit  | USL Through Archway | Ninsun                   | 12 | During Transition Song   |
| Aruru           | Enter | DSL                 | Enkidu Creation          | 13 | During Transition Song   |
| Hamilton Enkidu | Enter | DSR                 | Enkidu Creation          | 13 | After Aruru: Okayyyyy, BYE!  |
| Enkidu          | Enter | DSL                 | Enkidu Creation          | 13 | After Aruru: Okayyyyy, BYE!  |
| Potters Wheel   | Enter | DSL                 | Enkidu Creation          | 13 | After Aruru: Okayyyyy, BYE!  |
| Potters Wheel   | Enter | DSL                 | Enkidu Creation          | 13 | After Aruru: Okayyyyy, BYE!  |
| Potters Wheel   | Enter | DSL                 | Enkidu Creation          | 13 | After Aruru: Okayyyyy, BYE!  |
| Aruru           | Exit  | DSL                 | Enkidu Creation          | 13 | Hamilton Enkidu: Are you still mine?   |
| Potters Wheel   | Exit  | DSL                 | Enkidu Creation          | 13 | Hamilton Enkidu: Are you still mine?   |
| Potters Wheel   | Exit  | DSL                 | Enkidu Creation          | 13 | Hamilton Enkidu: Are you still mine?   |
| Potters Wheel   | Exit  | DSL                 | Enkidu Creation          | 13 | Hamilton Enkidu: Are you still mine?   |
| Hamilton Enkidu | Exit  | DSL                 | Enkidu Creation          | 13 | Enkidu: I said Enkidu is my name   |
| Narrator        | Enter | DSL                 | Nat Geo Doc              | 14 | After Hamilton Parody  |
| Boom Mic        | Enter | DSL                 | Nat Geo Doc              | 14 | After Hamilton Parody  |
| Camera          | Enter | DSL                 | Nat Geo Doc              | 14 | After Hamilton Parody  |
| Shamhat         | Enter | DSR Vom             | Nat Geo Doc              | 14 | Narrator: Truly an example of nature's brutality   |
| Narrator        | Exit  | DSL                 | Nat Geo Doc              | 14 | Narrator: Let's give them some alone time.   |
| Boom Mic        | Exit  | DSL                 | Nat Geo Doc              | 14 | Narrator: Let's give them some alone time.   |
| Camera          | Exit  | DSL                 | Nat Geo Doc              | 14 | Narrator: Let's give them some alone time.   |
| Enkidu          | Exit  | USR Vom             | Pillow Talk              | 15 | Enkidu: Where is this Gilgamesh?   |
| Shamhat         | Exit  | USR Vom             | Pillow Talk              | 15 | Enkidu: Where is this Gilgamesh?   |
| Narrator        | Enter | USL Through Archway | Pillow Talk              | 15 | Narrator: And So Enkidu went to the city...  |
| Narrator        | Exit  | USL Through Archway | Pillow Talk              | 15 | Narrator: They met on the streets of Uruk.   |
| Enkidu          | Enter | DSR                 | Fighting Tableaus Book 2 | 16 | As Narrator Exits  |
| Gilgamesh       | Enter | DSL                 | Fighting Tableaus Book 2 | 16 | As Narrator Exits  |
| Professor 1     | Enter | USL Through Archway | Fighting Tableaus Book 2 | 16 | As Gilgamesh and Enkidu Freeze   |
| Professor 1     | Exit  | USL Through Archway | Fighting Tableaus Book 2 | 16 | Professor 1: Acknowledging this complexity allows for a more nuanced interpretation of the text. |
| Band Singer     | Enter | USL Vom             | Fighting Tableaus Book 2 | 17 | As The Boys are Back in Town begins  |
| Band Member     | Enter | USL Vom             | Fighting Tableaus Book 2 | 17 | As The Boys are Back in Town begins  |
| Band Member     | Enter | USL Vom             | Fighting Tableaus Book 2 | 17 | As The Boys are Back in Town begins  |
| Band Member     | Enter | USL Vom             | Fighting Tableaus Book 2 | 17 | As The Boys are Back in Town begins  |
| Band Singer     | Exit  | USL Vom             | Fighting Tableaus Book 2 | 17 | As The Boys are Back in Town Ends  |
| Band Member     | Exit  | USL Vom             | Fighting Tableaus Book 2 | 17 | As The Boys are Back in Town Ends  |
| Band Member     | Exit  | USL Vom             | Fighting Tableaus Book 2 | 17 | As The Boys are Back in Town Ends  |
| Band Memebr     | Exit  | USL Vom             | Fighting Tableaus Book 2 | 17 | As The Boys are Back in Town Ends  |
| Gilgamesh       | Exit  | DSL                 | Fighting Tableaus Book 2 | 17 | During Transition Song   |
| Enkidu          | Exit  | DSL                 | Fighting Tableaus Book 2 | 17 | During Transition Song   |



# Gilgamesh Entrance/Exit Plot

|                |       |                     |                                  |    |   |
|----------------|-------|---------------------|----------------------------------|----|---|
| Professor 2    | Enter | DSR                 | Fighting Tableaus Book 2         | 18 | During Transition Song  |
| Gilgamesh      | Enter | DSL                 | Fighting Tableaus Book 2         | 18 | Professor 2: But Assyrians not only focused on their armory...                    |
| Enkidu         | Enter | DSL                 | Fighting Tableaus Book 2         | 18 | Professor 2: But Assyrians not only focused on their armory...                    |
| Professor 2    | Exit  | DSR                 | Fighting Tableaus Book 2         | 18 | Professor 2: ... culture with their stone carvings, literature, and glass making. |
| Gilgamesh      | Exit  | USR Vom             | Sword Sharpening Scene           | 19 | Gilgamesh: Come, let's head further out of the city.                              |
| Enkidu         | Exit  | USR Vom             | Sword Sharpening Scene           | 19 | Gilgamesh: Come, let's head further out of the city.                              |
| Villager 1     | Enter | DSL                 | Book 3: Villagers                | 20 | During Transition Song  |
| Villager 3     | Enter | DSL                 | Book 3: Villagers                | 20 | During Transition Song  |
| Villager 4     | Enter | DSL                 | Book 3: Villagers                | 20 | During Transition Song  |
| Villager 6     | Enter | DSL                 | Book 3: Villagers                | 20 | During Transition Song  |
| Villager 5     | Enter | DSR                 | Book 3: Villagers                | 20 | During Transition Song  |
| Villager 2     | Enter | USR Through Archway | Book 3: Villagers                | 20 | During Transition Song  |
| Villager 7     | Enter | USR Through Archway | Book 3: Villagers                | 20 | During Transition Song  |
| Villager 1     | Exit  | DSL                 | Book 3: Villagers                | 21 | During Transition Song  |
| Villager 4     | Exit  | DSL                 | Book 3: Villagers                | 21 | During Transition Song  |
| Villager 2     | Exit  | DSL                 | Book 3: Villagers                | 21 | During Transition Song  |
| Villager 3     | Exit  | DSR                 | Book 3: Villagers                | 21 | During Transition Song  |
| Villager 5     | Exit  | DSR                 | Book 3: Villagers                | 21 | During Transition Song  |
| Villager 6     | Exit  | DSR                 | Book 3: Villagers                | 21 | During Transition Song  |
| Villager 7     | Exit  | DSR                 | Book 3: Villagers                | 21 | During Transition Song  |
| Giglamesh      | Enter | USR Through Archway | Book 4: Gilgamesh's Dream Ballet | 22 | During Transition Song  |
| Enkidu         | Enter | USR Through Archway | Book 4: Gilgamesh's Dream Ballet | 22 | During Transition Song  |
| Dream Spirit 1 | Enter | DSL                 | Book 4: Gilgamesh's Dream Ballet | 22 | After the Dream Chime   |
| Dream Spirit 2 | Enter | DSL                 | Book 4: Gilgamesh's Dream Ballet | 22 | After the Dream Chime   |
| Dream Spirit 3 | Enter | DSL                 | Book 4: Gilgamesh's Dream Ballet | 22 | After the Dream Chime   |
| Dream Spirit 1 | Exit  | DSL                 | Book 4: Gilgamesh's Dream Ballet | 22 | Dream Creatures: Goodbye Gilgamesh  |
| Dream Spirit 2 | Exit  | DSL                 | Book 4: Gilgamesh's Dream Ballet | 22 | Dream Creatures: Goodbye Gilgamesh  |
| Dream Spirit 3 | Exit  | DSL                 | Book 4: Gilgamesh's Dream Ballet | 22 | Dream Creatures: Goodbye Gilgamesh  |
| Dream Spirit 1 | Enter | DSL                 | Book 4: Gilgamesh's Dream Ballet | 23 | After the Dream Chime   |
| Dream Spirit 2 | Enter | DSL                 | Book 4: Gilgamesh's Dream Ballet | 23 | After the Dream Chime   |
| Dream Spirit 3 | Enter | DSL                 | Book 4: Gilgamesh's Dream Ballet | 23 | After the Dream Chime   |
| Dream Spirit 1 | Exit  | DSL                 | Book 4: Gilgamesh's Dream Ballet | 24 | Dream Creatures: Goodbye Gilgamesh  |
| Dream Spirit 2 | Exit  | DSL                 | Book 4: Gilgamesh's Dream Ballet | 24 | Dream Creatures: Goodbye Gilgamesh  |
| Dream Spirit 3 | Exit  | DSL                 | Book 4: Gilgamesh's Dream Ballet | 24 | Dream Creatures: Goodbye Gilgamesh  |
| Dream Spirit 1 | Enter | DSL                 | Book 4: Gilgamesh's Dream Ballet | 24 | After the Dream Chime   |
| Dream Spirit 2 | Enter | DSL                 | Book 4: Gilgamesh's Dream Ballet | 24 | After the Dream Chime   |
| Dream Spirit 3 | Enter | DSL                 | Book 4: Gilgamesh's Dream Ballet | 24 | After the Dream Chime   |
| Dream Spirit 1 | Exit  | DSL                 | Book 4: Gilgamesh's Dream Ballet | 24 | As Gilgamesh Screams  |
| Dream Spirit 2 | Exit  | DSL                 | Book 4: Gilgamesh's Dream Ballet | 24 | As Gilgamesh Screams  |
| Dream Spirit 3 | Exit  | DSL                 | Book 4: Gilgamesh's Dream Ballet | 24 | As Gilgamesh Screams  |
| Enkidu         | Exit  | DSR                 | Book 4: Gilgamesh's Dream Ballet | 25 | During Transition Song  |
| Gilgamesh      | Exit  | DSL                 | Book 4: Gilgamesh's Dream Ballet | 25 | During Transition Song  |
| Professor      | Enter | USR Vom             | Book 4: Gilgamesh's Dream Ballet | 26 | During Transition Song  |
| Dancer         | Enter | DSR                 | Book 4: Gilgamesh's Dream Ballet | 26 | As Party Dance Begins to Play   |
| Dancer         | Enter | DSR                 | Book 4: Gilgamesh's Dream Ballet | 26 | As Party Dance Begins to Play   |
| Dancer         | Enter | DSL                 | Book 4: Gilgamesh's Dream Ballet | 26 | As Party Dance Begins to Play   |
| Dancer         | Enter | DSL                 | Book 4: Gilgamesh's Dream Ballet | 26 | As Party Dance Begins to Play   |
| Dancer         | Enter | DSL                 | Book 4: Gilgamesh's Dream Ballet | 26 | As Party Dance Begins to Play   |

|           |       |                     |                                  |    |  |
|-----------|-------|---------------------|----------------------------------|----|--|
| Dancer    | Exit  | DSL                 | Book 4: Gilgamesh's Dream Ballet | 26 | As Party Dance Begins to Play                          |
| Dancer    | Exit  | DSL                 | Book 4: Gilgamesh's Dream Ballet | 26 | As Party Dance Ends                                    |
| Dancer    | Exit  | DSL                 | Book 4: Gilgamesh's Dream Ballet | 26 | As Party Dance Ends                                    |
| Dancer    | Exit  | DSL                 | Book 4: Gilgamesh's Dream Ballet | 26 | As Party Dance Ends                                    |
| Dancer    | Exit  | DSL                 | Book 4: Gilgamesh's Dream Ballet | 26 | As Party Dance Ends                                    |
| Dancer    | Exit  | DSL                 | Book 4: Gilgamesh's Dream Ballet | 26 | As Party Dance Ends                                    |
| Professor | Exit  | USR Vom             | Book 4: Gilgamesh's Dream Ballet | 26 | Professor: They arm themselves and prepare for battle. |
| Gilgamesh | Enter | USL Vom             | Misdirection Fight- Go           | 27 | Professor: They arm themselves and prepare for battle. |
| Enkidu    | Enter | USL Vom             | Misdirection Fight- Go           | 27 | Professor: They arm themselves and prepare for battle. |
| Announcer | Enter | USL Through Archway | Misdirection Fight- Go           | 27 | Gilgamesh: My friend. Please. I cannot do this alone.  |
| Audience  | Enter | USR Vom             | Misdirection Fight- Go           | 27 | Announcer: Illadies and gentleman.                     |
| Audience  | Enter | USR Vom             | Misdirection Fight- Go           | 27 | Announcer: Illadies and gentleman.                     |
| Audience  | Enter | USR Vom             | Misdirection Fight- Go           | 27 | Announcer: Illadies and gentleman.                     |
| Humbaba   | Enter | DSR                 | Misdirection Fight- Go           | 27 | As Thunderstruck Begins                                |
| Announcer | Exit  | USR Through Archway | Misdirection Fight- Go           | 28 | Announcer: Three. Two. One. Fight!                     |
| Audience  | Exit  | USR Vom             | Misdirection Fight- Go           | 28 | Announcer: Three. Two. One. Fight!                     |
| Audience  | Exit  | USR Vom             | Misdirection Fight- Go           | 28 | Announcer: Three. Two. One. Fight!                     |
| Audience  | Exit  | USR Vom             | Misdirection Fight- Go           | 28 | Announcer: Three. Two. One. Fight!                     |
| Humbaba   | Exit  | DSL                 | Misdirection Fight- Go           | 29 | During Transition Song                                 |
| Enkidu    | Exit  | DSL                 | Misdirection Fight- Go           | 29 | During Transition Song                                 |
| Enkidu    | Enter | DSR                 | Leaving Forest: Returning Home   | 30 | During Transition Song                                 |
| Giglamesh | Exit  | DSL                 | Leaving Forest: Returning Home   | 31 | During Transition Song                                 |
| Enkidu    | Exit  | DSL                 | Leaving Forest: Returning Home   | 31 | During Transition Song                                 |
| Podcaster | Enter | DSR                 | Podcast                          | 32 | During Transition Song                                 |
| Ishtar    | Enter | DSR                 | Podcast                          | 32 | During Transition Song                                 |
| Gilgamesh | Enter | DSL                 | Telenovela Book 6                | 33 | Reverse Symbol Sound Effect                            |
| Townsfolk | Enter | DSL                 | Telenovela Book 6                | 33 | Reverse Symbol Sound Effect                            |
| Townsfolk | Enter | DSL                 | Telenovela Book 6                | 33 | Reverse Symbol Sound Effect                            |
| Townsfolk | Enter | DSL                 | Telenovela Book 6                | 33 | Reverse Symbol Sound Effect                            |
| Townsfolk | Enter | DSL                 | Telenovela Book 6                | 33 | Reverse Symbol Sound Effect                            |
| Gilgamesh | Exit  | DSL                 | Telenovela Book 6                | 35 | Reverse Symbol Sound Effect                            |
| Townsfolk | Exit  | DSL                 | Telenovela Book 6                | 35 | Reverse Symbol Sound Effect                            |
| Townsfolk | Exit  | DSL                 | Telenovela Book 6                | 35 | Reverse Symbol Sound Effect                            |
| Townsfolk | Exit  | DSL                 | Telenovela Book 6                | 35 | Reverse Symbol Sound Effect                            |
| Gilgamesh | Enter | USL Through Archway | Telenovela Book 6                | 35 | As Song Begins   |
| Enkidu    | Enter | USL Through Archway | Telenovela Book 6                | 35 | As Song Begins   |
| Bull      | Enter | DSL                 | Telenovela Book 6                | 35 | After Gilgamesh Stabs Himself in the Foot              |
| Bull      | Enter | DSL                 | Telenovela Book 6                | 35 | After Gilgamesh Stabs Himself in the Foot              |
| Bull      | Enter | DSL                 | Telenovela Book 6                | 35 | After Gilgamesh Stabs Himself in the Foot              |
| Podcaster | Exit  | DSR                 | Telenovela Book 6                | 35 | When Bull Growsl at Them                               |
| Ishtar    | Exit  | DSR                 | Telenovela Book 6                | 35 | When Bull Growsl at Them                               |
| Bull      | Exit  | DSR                 | Telenovela Book 6                | 35 | After Getting Stabbed                                  |
| Bull      | Exit  | DSR                 | Telenovela Book 6                | 35 | After Getting Stabbed                                  |
| Bull      | Exit  | USL Through Archway | Telenovela Book 6                | 35 | After Getting Stabbed                                  |



# Gilgamesh Entrance/Exit Plot

|            |       |                     |                              |    |   |
|------------|-------|---------------------|------------------------------|----|---|
| Podcaster  | Enter | DSR                 | Telenovela Book 6            | 35 | As The Fight Ends   |
| Ishtar     | Enter | DSR                 | Telenovela Book 6            | 35 | As The Fight Ends   |
| Giglamesh  | Exit  | USL Through Archway | Telenovela Book 6            | 35 | Ishtar... his fuckass boy toy slapped me across the face with a hunk of bull meat???      |
| Enkidu     | Exit  | USR Through Archway | Telenovela Book 6            | 35 | Ishtar... his fuckass boy toy slapped me across the face with a hunk of bull meat???      |
| Ishtar     | Exit  | DSR                 | Telenovela Book 6            | 36 | During Transition Song  |
| Professor  | Enter | DSL                 | Telenovela Book 6            | 36 | During Transition Song  |
| Professor  | Exit  | DSL                 | Telenovela Book 6            | 36 | Professor: ... and soon he became gravely ill.  |
| Gilgamesh  | Enter | USL Through Archway | Enkidus Death                | 37 | Professor: ... and soon he became gravely ill.  |
| Professor  | Enter | DSR                 | Enkidus Death                | 38 | Gilgamesh: .. that has darkened your face and stopped your breath?                        |
| Dancer     | Enter | DSR                 | Enkidus Death                | 38 | Gilgamesh: .. that has darkened your face and stopped your breath?                        |
| Dancer     | Enter | DSR                 | Enkidus Death                | 38 | Gilgamesh: .. that has darkened your face and stopped your breath?                        |
| Dancer     | Enter | DSL                 | Enkidus Death                | 38 | Gilgamesh: .. that has darkened your face and stopped your breath?                        |
| Dancer     | Enter | DSL                 | Enkidus Death                | 38 | Gilgamesh: .. that has darkened your face and stopped your breath?                        |
| Professor  | Exit  | DSR                 | Enkidus Death                | 38 | Professor: But the numbers are dwindling and the memories of the Culture are fading away. |
| Dancer     | Exit  | DSR                 | Enkidus Death                | 38 | Professor: But the numbers are dwindling and the memories of the Culture are fading away. |
| Dancer     | Exit  | DSR                 | Enkidus Death                | 38 | Professor: But the numbers are dwindling and the memories of the Culture are fading away. |
| Dancer     | Exit  | DSL                 | Enkidus Death                | 38 | Professor: But the numbers are dwindling and the memories of the Culture are fading away. |
| Dancer     | Exit  | DSL                 | Enkidus Death                | 38 | Professor: But the numbers are dwindling and the memories of the Culture are fading away. |
| Dancer     | Enter | USR Vom             | Sad Gilgamesh Movement Piece | 39 | In anticipation of the song   |
| Dancer     | Enter | USR Vom             | Sad Gilgamesh Movement Piece | 39 | In anticipation of the song   |
| Dancer     | Enter | DSL                 | Sad Gilgamesh Movement Piece | 39 | "It comes and goes in waves"  |
| Dancer     | Enter | DSR                 | Sad Gilgamesh Movement Piece | 39 | "It comes and goes in waves"  |
| Dancer     | Exit  | DSR                 | Sad Gilgamesh Movement Piece | 39 | As dance ends   |
| Dancer     | Exit  | DSR                 | Sad Gilgamesh Movement Piece | 39 | As dance ends   |
| Enkidu     | Exit  | DSR                 | Sad Gilgamesh Movement Piece | 39 | As dance ends   |
| Dancer     | Exit  | DSL                 | Sad Gilgamesh Movement Piece | 39 | As dance ends   |
| Dancer     | Exit  | DSL                 | Sad Gilgamesh Movement Piece | 39 | As dance ends   |
| Gilgamesh  | Exit  | DSL                 | Sad Gilgamesh Movement Piece | 39 | As dance ends   |
| Professor  | Enter | USL Through Archway | Sad Gilgamesh Movement Piece | 39 | As Dancers Exit   |
| Bartender  | Enter | DSR                 | Bar Support Group            | 40 | Professor: The Nazis knew this, ISIS clearly understands it too                           |
| Patron 3   | Enter | DSR                 | Bar Support Group            | 40 | Professor: The Nazis knew this, ISIS clearly understands it too                           |
| Patron 4   | Enter | DSR                 | Bar Support Group            | 40 | Professor: The Nazis knew this, ISIS clearly understands it too                           |
| Patron 1   | Enter | DSL                 | Bar Support Group            | 40 | Professor: The Nazis knew this, ISIS clearly understands it too                           |
| Patron 5   | Enter | DSL                 | Bar Support Group            | 40 | Professor: The Nazis knew this, ISIS clearly understands it too                           |
| Gilgamesh  | Enter | USL Through Archway | Bar Support Group            | 40 | Professor: The Nazis knew this, ISIS clearly understands it too                           |
| Bartender  | Exit  | DSR                 | Bar Support Group            | 42 | Patron 2: Here, sit down. Let me buy you a drink...                                       |
| Patron 2   | Exit  | DSR                 | Bar Support Group            | 42 | Gilgamesh: Finally someone recognizes my status   |
| Gilgamesh  | Exit  | DSR                 | Bar Support Group            | 42 | Gilgamesh: Finally someone recognizes my status   |
| Patron 4   | Exit  | DSL                 | Bar Support Group            | 42 | Gilgamesh: Finally someone recognizes my status   |
| Patron 5   | Exit  | DSL                 | Bar Support Group            | 42 | Gilgamesh: Finally someone recognizes my status   |
| Patron 3   | Exit  | DSL                 | Bar Support Group            | 42 | Gilgamesh: Finally someone recognizes my status   |
| Professor  | Exit  | DSR                 | Bar Support Group            | 42 | Professor: ...on how to cheat death.  |
| Gilgamesh  | Enter | USR Through Archway | Scorpio Scene: Book 10       | 43 | Professor: ...on how to cheat death.  |
| Scorpion 1 | Enter | USL Vom             | Scorpio Scene: Book 10       | 43 | Professor: ...on how to cheat death.  |
| Scorpion 2 | Enter | USL Vom             | Scorpio Scene: Book 10       | 43 | Professor: ...on how to cheat death.  |
| Fawn       | Enter | USR Vom             | Scorpio Scene: Book 10       | 44 | Gilgamesh: this is the WORST!   |

|             |       |                     |                                       |    |  |
|-------------|-------|---------------------|---------------------------------------|----|--|
| Fawn        | Exit  | USL Vom             | Scorpio Scene: Book 10                | 44 | After crossing the stage   |
| Gilgamesh   | Exit  | USL Vom             | Scorpio Scene: Book 10                | 44 | During Transition Song   |
| Scorpion 1  | Exit  | USL Vom             | Scorpio Scene: Book 10                | 44 | During Transition Song   |
| Scorpion 2  | Exit  | USL Vom             | Scorpio Scene: Book 10                | 44 | During Transition Song   |
| Gilgamesh   | Enter | USL Through Archway | Tunnel                                | 45 | During Transition Song   |
| Voice 1     | Enter | DSL                 | Tunnel                                | 45 | During Transition Song   |
| Voice 2     | Enter | DSL                 | Tunnel                                | 45 | During Transition Song   |
| Voice 4     | Enter | DSL                 | Tunnel                                | 45 | During Transition Song   |
| Voice 6     | Enter | DSL                 | Tunnel                                | 45 | During Transition Song   |
| Voice 3     | Enter | DSR                 | Tunnel                                | 45 | During Transition Song   |
| Voice 5     | Enter | DSR                 | Tunnel                                | 45 | During Transition Song   |
| Gilgamesh   | Exit  | DSL                 | Tunnel                                | 46 | Gilgmaesh: Oh God! No.   |
| Voice 5     | Exit  | USL Through Archway | Tunnel                                | 46 | During Transition Song   |
| Voice 6     | Exit  | USL Through Archway | Tunnel                                | 46 | During Transition Song   |
| Voice 4     | Exit  | USL Through Archway | Tunnel                                | 46 | During Transition Song   |
| Voice 1     | Exit  | DSL                 | Tunnel                                | 46 | During Transition Song   |
| Voice 2     | Exit  | DSL                 | Tunnel                                | 46 | During Transition Song   |
| Voice 3     | Exit  | DSL                 | Tunnel                                | 46 | During Transition Song   |
| Shiduri     | Enter | USL Through Archway | Shiduri Lays It Down                  | 47 | During Transition Song   |
| Gilgamesh   | Enter | USL Through Archway | Shiduri Lays It Down                  | 47 | During Transition Song   |
| Shiduri     | Exit  | DSL                 | Shiduri Lays It Down                  | 48 | During Transition Song   |
| Gilgamesh   | Exit  | DSR                 | Shiduri Lays It Down                  | 48 | During Transition Song   |
| Urshanabi   | Enter | DSL                 | Book 10: Urshanabi's Boat Service     | 49 | During Transition Song   |
| SM 1        | Enter | DSL                 | Book 10: Urshanabi's Boat Service     | 49 | During Transition Song   |
| SM 2        | Enter | DSL                 | Book 10: Urshanabi's Boat Service     | 49 | During Transition Song   |
| SM 3        | Enter | DSL                 | Book 10: Urshanabi's Boat Service     | 49 | During Transition Song   |
| SM 4        | Enter | DSL                 | Book 10: Urshanabi's Boat Service     | 49 | During Transition Song   |
| SM 5        | Enter | DSL                 | Book 10: Urshanabi's Boat Service     | 49 | During Transition Song   |
| Gilgamesh   | Enter | DSR                 | Book 10: Urshanabi's Boat Service     | 50 | Urshanabi: Say hi Stone Men!   |
| Urshanabi   | Exit  | DSR                 | Book 10: Urshanabi's Boat Service     | 51 | During Transition Song   |
| SM 3        | Exit  | DSR                 | Book 10: Urshanabi's Boat Service     | 51 | During Transition Song   |
| SM 4        | Exit  | DSR                 | Book 10: Urshanabi's Boat Service     | 51 | During Transition Song   |
| SM 1        | Exit  | DSL                 | Book 10: Urshanabi's Boat Service     | 51 | During Transition Song   |
| SM 5        | Exit  | DSL                 | Book 10: Urshanabi's Boat Service     | 51 | During Transition Song   |
| Gilgamesh   | Exit  | DSL                 | Book 10: Urshanabi's Boat Service     | 51 | During Transition Song   |
| Professor 1 | Exit  | USR Through Archway | Book 10: Urshanabi's Boat Service     | 51 | Professor 1: ..have a habit of telling stories that go all over the place. |
| Gilgamesh   | Enter | DSL                 | Back In My Day and Utnapistim Daycare | 51 | Professor 1: ..have a habit of telling stories that go all over the place. |
| Utnapistim  | Enter | DSR                 | Back In My Day and Utnapistim Daycare | 51 | Professor 1: ..have a habit of telling stories that go all over the place. |
| Gilgamesh   | Exit  | DSL                 | Back In My Day and Utnapistim Daycare | 52 | During Transition Song   |
| Utnapistim  | Exit  | DSR                 | Back In My Day and Utnapistim Daycare | 52 | During Transition Song   |
| Professor 2 | Enter | DSR                 | Back In My Day and Utnapistim Daycare | 52 | During Transition Song   |
| Puppeteer   | Enter | USR Behind Archway  | Back In My Day and Utnapistim Daycare | 52 | Professor 2: And so Gilgamesh did just that.                               |
| Puppeteer   | Enter | USR Behind Archway  | Back In My Day and Utnapistim Daycare | 52 | Professor 2: And so Gilgamesh did just that.                               |
| Professor 2 | Exit  | DSR                 | Back In My Day and Utnapistim Daycare | 52 | Professor 2: Fruit in hand.  |
| Puppeteer   | Exit  | USL Behind Archway  | Back In My Day and Utnapistim Daycare | 52 | Professor 2: Fruit in hand.  |
| Puppeteer   | Exit  | USR Behind Archway  | Back In My Day and Utnapistim Daycare | 52 | Professor 2: Furit in hand.  |



# Gilgamesh Entrance/Exit Plot

|           |       |                     |                          |    |  |
|-----------|-------|---------------------|--------------------------|----|--|
| Gilgamesh | Enter | DSL                 | The Snake                | 53 | Professor 2: Fruit in hand.  |
| Gilgamesh | Exit  | DSL                 | The Snake                | 53 | Gilgamesh: ...while I clean myself up.                               |
| Snake     | Enter | DSR                 | The Snake                | 53 | After Gilgamesh exits  |
| Snake     | Enter | DSR                 | The Snake                | 53 | After Gilgamesh exits  |
| Snake     | Enter | DSR                 | The Snake                | 53 | After Gilgamesh exits  |
| Snake     | Exit  | DSR                 | The Snake                | 53 | After grabbing the fruit   |
| Snake     | Exit  | DSR                 | The Snake                | 53 | After grabbing the fruit   |
| Snake     | Exit  | DSR                 | The Snake                | 53 | After grabbing the fruit   |
| Gilgamesh | Enter | DSL                 | The Snake                | 53 | After Snake exits  |
| Villager  | Enter | DSR                 | Book 14: Everything Dies | 54 | Gilgamesh: Riches, great walls, all the bread and beer I could want. |
| Gilgamesh | Exit  | DSL                 | Book 14: Everything Dies | 55 | Gilgamesh: We have one life, and this is how we're using it?         |
| Enkidu    | Enter | USL Through Archway | Book 14: Everything Dies | 55 | Gilgamesh: Ok!   |
| Enkidu    | Exit  | USL Through Archway | Book 14: Everything Dies | 56 | Enkidu: Goodbye my friend  |
| Gilgamesh | Exit  | USR Through Archway | Book 14: Everything Dies | 56 | Gilgamesh: Now, I must be sure to leave behind the best of me.       |
| Skylar    | Enter | DSR                 | Ocean Waves              | 57 | During Transition Song   |
| Gabby     | Enter | DSR                 | Ocean Waves              | 57 | During Transition Song   |
| Emma      | Enter | DSR                 | Ocean Waves              | 57 | During Transition Song   |
| Raven     | Enter | DSR                 | Ocean Waves              | 57 | During Transition Song   |
| Kaden     | Enter | DSL                 | Ocean Waves              | 57 | During Transition Song   |
| Ollie     | Enter | USL Through Archway | Ocean Waves              | 57 | During Transition Song   |
| Jag       | Enter | USR Through Archway | Ocean Waves              | 57 | During Transition Song   |
| Jag       | Exit  | DSR                 | Why Myth?                | 59 | After Bows   |
| Kaden     | Exit  | DSR                 | Why Myth?                | 59 | After Bows   |
| Emma      | Exit  | DSR                 | Why Myth?                | 59 | After Bows   |
| Skylar    | Exit  | DSR                 | Why Myth?                | 59 | After Bows   |
| Gabby     | Exit  | DSL                 | Why Myth?                | 59 | After Bows   |
| Ollie     | Exit  | DSL                 | Why Myth?                | 59 | After Bows   |
| Raven     | Exit  | DSL                 | Why Myth?                | 59 | After Bows   |
|           |       |                     |                          |    |  |
|           |       |                     |                          |    |  |
|           |       |                     |                          |    |  |
|           |       |                     |                          |    |  |

Gilgamesh Entrance/Exit Plot

| Actor | Changing From   | Exit                | Page # | Changing to     | Re enter            | Page # | Pages between | Time 9/15/25         |
|-------|-----------------|---------------------|--------|-----------------|---------------------|--------|---------------|----------------------|
|       |                 |                     |        | 6               | DSL                 | 1      | Beginning     |                      |
|       |                 |                     |        | 5               | DSL                 | 1      | Beginning     |                      |
|       |                 |                     |        | Professor/7     | DSL                 | 1      | Beginning     |                      |
|       |                 |                     |        | 1               | USL Through Archway | 1      | Beginning     |                      |
|       |                 |                     |        | 2               | DSR                 | 1      | Beginning     |                      |
|       |                 |                     |        | 3               | DSR                 | 1      | Beginning     |                      |
|       |                 |                     |        | 4               | DSR                 | 1      | Beginning     |                      |
|       |                 | 6                   | DSL    | 2               | Gilgamesh           | 2      | 0             | 15 seconds           |
|       |                 | 5                   | DSL    | 2               | Gilgamesh           | 2      | 0             | 15 seconds           |
|       |                 | 1                   | DSL    | 2               | Gilgamesh           | 2      | 0             | 15 seconds           |
|       |                 | 3                   | DSR    | 2               | Enkidu              | 2      | 0             | 15 seconds           |
|       |                 | 2                   | DSR    | 2               | Enkidu              | 2      | 0             | 15 seconds           |
|       |                 | 4                   | DSR    | 2               | Enkidu              | 2      | 0             | 15 seconds           |
|       | Gilgamesh       | DSR                 | 2      | Abbott          | USR Vom             | 4      | 2             | 25 seconds           |
|       | Gilgamesh       | DSR                 | 2      | Costello        | USR Vom             | 4      | 2             | 25 seconds           |
|       | Gilgamesh       | DSR                 | 2      | Enkidu          | DSR                 | 6      | 4             | 1 minute 43 seconds  |
|       | Enkidu          | DSL                 | 2      | Mom             | USL Through Archway | 6      | 4             | 1 minute 50 seconds  |
|       | Enkidu          | DSL                 | 2      | Writer 5        | DSL                 | 7      | 5             | 2 minutes 13 seconds |
|       | Enkidu          | DSL                 | 2      | Writer 3        | USL Through Archway | 7      | 5             | 2 minutes 13 seconds |
|       | Abbott          | USR Vom             | 4      | Writer 7        | DSR                 | 7      | 3             | 46 seconds           |
|       | Costello        | USR Vom             | 4      | Writer 1        | USR Through Archway | 7      | 3             | 46 seconds           |
|       | Enkidu          | DSR                 | 6      | Writer 6        | DSR                 | 7      | 1             | 11 seconds           |
|       | Mom             | USL Through Archway | 6      | Writer 2        | USL Through Archway | 7      | 1             | 11 seconds           |
|       | Student         | DSL                 | 10     | Uruk Merchant   | DSL                 | 10     | 0             | 24 seconds           |
|       | Student         | DSL                 | 10     | Gilgamesh       | DSL                 | 10     | 0             | 34 seconds           |
|       | Uruk Merchant   | DSR                 | 10     | Gilgamesh       | USR Through Archway | 11     | 1             | 25 seconds           |
|       | Gilgamesh       | DSL                 | 10     | Townsfolk       | DSL                 | 12     | 2             | 3 minutes            |
|       | Concubine       | DSL                 | 10     | Aruru           | DSL                 | 13     | 3             | 3 minutes 23 seconds |
|       | Townsfolk       | DSL                 | 10     | Ninsun          | DSL                 | 11     | 1             | 13 seconds           |
|       | Townsfolk       | DSL                 | 10     | Hamilton Enkidu | DSR                 | 13     | 3             | 4 minutes 16 seconds |
|       | Townsfolk       | DSL                 | 10     | Enkidu          | DSL                 | 13     | 3             | 4 minutes 22 seconds |
|       | Nerd            | DSL                 | 10     | Townsfolk       | DSR                 | 12     | 2             | 2 minutes 50 seconds |
|       | Ninsun          | DSL                 | 11     | Potters Wheel   | DSL                 | 13     | 2             | 2 minutes 40 seconds |
|       | Townsfolk       | USL Through Archway | 12     | Potters Wheel   | DSL                 | 13     | 1             | 1 minute             |
|       | Townsfolk       | USR Through Archway | 12     | Enkidu          | DSR                 | 16     | 4             | 4 minutes 43 seconds |
|       | Gilgamesh       | USL Through Archway | 12     | Potters Wheel   | DSL                 | 13     | 1             | 52 seconds           |
|       | Aruru           | DSL                 | 13     | Shamhat         | USR Vom             | 14     | 1             | 1 minute 23 second   |
|       | Potters Wheel   | DSL                 | 13     | Narrator        | DSL                 | 14     | 1             | 58 seconds           |
|       | Potters Wheel   | DSL                 | 13     | Gilgamesh       | DSL                 | 16     | 3             | 3 minutes            |
|       | Potters Wheel   | DSL                 | 13     | Camera          | DSL                 | 14     | 1             | 58 seconds           |
|       | Hamilton Enkidu | DSL                 | 13     | Boom Mic        | DSL                 | 14     | 1             | 10 seconds           |
|       | Boom Mic        | DSL                 | 14     | Narrator        | USL Through Archway | 15     | 1             | 41 seconds           |

Key

Changing SL to SR under 10 min

Changing SL to SR under 5 min

Changing under 1 min

3 people changing at once

No Change

| Actor | Changing From  | Exit                | Page # | Changing to    | Re enter            | Page # | Pages between | Time 9/15/25         |
|-------|----------------|---------------------|--------|----------------|---------------------|--------|---------------|----------------------|
|       | Camera         | DSL                 | 14     | Professor 1    | USL Through Archway | 16     | 2             | 1 minute 29 seconds  |
|       | Narrator       | DSL                 | 14     | Band Member    | USL Vom             | 17     | 3             | 3 minutes 16 seconds |
|       | Enkidu         | USR Vom             | 15     | Professor 2    | DSR                 | 18     | 3             | 5 minutes            |
|       | Shamhat        | USR Vom             | 15     | Band Singer    | USL Vom             | 17     | 2             | 2 minutes 28 seconds |
|       | Narrator       | USL Through Archway | 15     | Band Member    | USL Vom             | 17     | 2             | 2 minutes 16 seconds |
|       | Professor 1    | USL Through Archway | 16     | Band Member    | USL Vom             | 17     | 1             | 1 minute 5 seconds   |
|       | Band Member    | USL Vom             | 17     | Gilgamesh      | DSL                 | 18     | 1             | 2 minutes            |
|       | Band Member    | USL Vom             | 17     | Enkidu         | DSL                 | 18     | 1             | 2 minutes            |
|       | Band Singer    | USL Vom             | 17     | Villager 4     | DSL                 | 20     | 3             | 3 minutes 39 seconds |
|       | Band Member    | USL Vom             | 17     | Villager 1     | DSL                 | 20     | 3             | 3 minutes 39 seconds |
|       | Enkidu         | DSL                 | 17     | Villager 6     | DSL                 | 20     | 3             | 2 minutes 10 seconds |
|       | Gilgamesh      | DSL                 | 17     | Villager 3     | DSL                 | 20     | 3             | 2 minutes 10 seconds |
|       | Professor 2    | DSR                 | 18     | Villager 5     | DSR                 | 20     | 2             | 1 minute 33 seconds  |
|       | Gilgamesh      | USR Vom             | 19     | Villager 7     | USR Through Archway | 20     | 1             | 7 seconds            |
|       | Enkidu         | USR Vom             | 19     | Villager 2     | USR Through Archway | 20     | 1             | 7 seconds            |
|       | Villager 6     | DSR                 | 21     | Gilgamesh      | USR Through Archway | 22     | 1             | 10 seconds           |
|       | Villager 3     | DSR                 | 21     | Enkidu         | USR Through Archway | 22     | 1             | 10 seconds           |
|       | Villager 4     | DSL                 | 21     | Dream Spirit 2 | DSL                 | 22     | 1             | 42 seconds           |
|       | Villager 2     | DSL                 | 21     | Dream Spirit 1 | DSL                 | 22     | 1             | 42 seconds           |
|       | Villager 1     | DSL                 | 21     | Dream Spirit 3 | DSL                 | 22     | 1             | 42 seconds           |
|       | Villager 7     | DSR                 | 21     | Professor      | USR Vom             | 26     | 5             | 5 minutes 27 seconds |
|       | Villager 5     | DSR                 | 21     | Dancer         | DSR                 | 26     | 5             | 6 minutes 8 seconds  |
|       | Dream Spirit 2 | DSL                 | 22     | Dream Spirit 2 | DSL                 | 23     | 1             | 1 minute 10 seconds  |
|       | Dream Spirit 1 | DSL                 | 22     | Dream Spirit 1 | DSL                 | 23     | 1             | 1 minute 10 seconds  |
|       | Dream Spirit 3 | DSL                 | 22     | Dream Spirit 3 | DSL                 | 23     | 1             | 1 minutes 10 seconds |
|       | Dream Spirit 2 | DSL                 | 24     | Dream Spirit 2 | DSL                 | 24     | 0             | 59 seconds           |
|       | Dream Spirit 1 | DSL                 | 24     | Dream Spirit 1 | DSL                 | 24     | 0             | 59 seconds           |
|       | Dream Spirit 3 | DSL                 | 24     | Dream Spirit 3 | DSL                 | 24     | 0             | 59 seconds           |
|       | Dream Spirit 2 | DSL                 | 24     | Dancer         | DSL                 | 26     | 2             | 1 minute 24 seconds  |
|       | Dream Spirit 1 | DSL                 | 24     | Dancer         | DSL                 | 26     | 2             | 1 minute 24 seconds  |
|       | Dream Spirit 3 | DSL                 | 24     | Dancer         | DSL                 | 26     | 2             | 1 minute 24 seconds  |
|       | Enkidu         | DSR                 | 25     | Dancer         | DSR                 | 26     | 1             | 39 seconds           |
|       | Gilgamesh      | DSL                 | 25     | Dancer         | DSL                 | 26     | 1             | 37 seconds           |
|       | Dancer         | DSL                 | 26     | Enkidu         | USL Vom             | 27     | 1             | 25 seconds           |
|       | Dancer         | DSL                 | 26     | Gilgamesh      | USL Vom             | 27     | 1             | 25 seconds           |
|       | Dancer         | DSL                 | 26     | Announcer      | USL Through Archway | 27     | 1             | 54 seconds           |
|       | Dancer         | DSL                 | 26     | Audience       | USR Vom             | 27     | 1             | 1 minute 14 seconds  |
|       | Dancer         | DSL                 | 26     | Audience       | USR Vom             | 27     | 1             | 1 minute 14 seconds  |
|       | Dancer         | DSL                 | 26     | Audience       | USR Vom             | 27     | 1             | 1 minute 14 seconds  |
|       | Professor      | USR Vom             | 26     | Humbaba        | DSR                 | 28     | 2             | 1 minute 17 seconds  |
|       | Audience       | USR Vom             | 28     | Enkidu         | DSR                 | 29     | 1             | 1 minute 18 seconds  |
|       | Audience       | USR Vom             | 28     | Ishtar         | DSR                 | 32     | 4             | 3 minutes 10 seconds |



# Gilgamesh Entrance/Exit Plot

| Actor      | Changing From       | Exit                | Page # | Changing to      | Re enter            | Page # | Pages between | Time 9/15/25         |
|------------|---------------------|---------------------|--------|------------------|---------------------|--------|---------------|----------------------|
| Announcer  | USR Through Archway | USR Through Archway | 28     | Podcaster        | DSR                 | 32     | 4             | 3 minutes 10 seconds |
| Audience   | USR Vom             | USR Vom             | 28     | Townsfolk        | DSL                 | 33     | 5             | 4 minutes 5 seconds  |
| Enkidu     | DSL                 | DSL                 | 29     | Townsfolk        | DSL                 | 33     | 4             | 2 minutes 48 seconds |
| Humbaba    | DSL                 | DSL                 | 29     | Townsfolk        | DSL                 | 33     | 4             | 2 minutes 48 seconds |
| Enkidu     | DSL                 | DSL                 | 31     | Gilgamesh        | DSL                 | 33     | 2             | 52 seconds           |
| Gilgamesh  | DSL                 | DSL                 | 31     | Townsfolk        | DSL                 | 33     | 2             | 52 seconds           |
| Gilgamesh  | DSL                 | DSL                 | 35     | Gilgamesh        | USL Through Archway | 35     | 0             | 50 seconds           |
| Townsfolk  | DSL                 | DSL                 | 35     | Enkidu           | USL Through Archway | 35     | 0             | 50 seconds           |
| Townsfolk  | DSL                 | DSL                 | 35     | Bull             | DSL                 | 35     | 0             | 1 minute 10 seconds  |
| Townsfolk  | DSL                 | DSL                 | 35     | Bull             | DSL                 | 35     | 0             | 1 minute 10 seconds  |
| Townsfolk  | DSL                 | DSL                 | 35     | Bull             | DSL                 | 35     | 0             | 1 minute 10 seconds  |
| Podcaster  | DSR                 | DSR                 | 35     | Podcaster        | DSR                 | 35     | 0             | 33 seconds           |
| Ishtar     | DSR                 | DSR                 | 35     | Ishtar           | DSR                 | 35     | 0             | 33 seconds           |
| Bull       | USL Through Archway | USL Through Archway | 35     | Professor        | DSL                 | 36     | 1             | 30 seconds           |
| Bull       | DSL                 | DSL                 | 35     | Professor        | DSR                 | 38     | 3             | 3 minutes 50 seconds |
| Bull       | DSR                 | DSR                 | 35     | Dancer           | DSL                 | 38     | 3             | 3 minutes 50 seconds |
| Gilgamesh  | USL Through Archway | USL Through Archway | 35     | Gilgamesh        | USL Through Archway | 36     | 1             | 23 seconds           |
| Enkidu     | USR Through Archway | USR Through Archway | 35     | Dancer           | DSR                 | 38     | 3             | 3 minutes 41 seconds |
| Ishtar     | DSR                 | DSR                 | 36     | Dancer           | DSR                 | 38     | 2             | 3 minutes 15 seconds |
| Professor  | DSL                 | DSL                 | 36     | Dancer           | DSL                 | 38     | 2             | 3 minutes 11 seconds |
| Dancer     | DSR                 | DSR                 | 38     | Dancer           | USR Vom             | 39     | 1             | 10 seconds           |
| Dancer     | DSR                 | DSR                 | 38     | Dancer           | USR Vom             | 39     | 1             | 10 seconds           |
| Professor  | DSR                 | DSR                 | 38     | Dancer           | DSR                 | 39     | 1             | 1 minute 1 second    |
| Dancer     | DSL                 | DSL                 | 38     | Dancer           | DSL                 | 39     | 1             | 1 minute 1 second    |
| Dancer     | DSL                 | DSL                 | 38     | Professor        | USL Through Archway | 39     | 1             | 1 minute 47 seconds  |
| Enkidu     | DSR                 | DSR                 | 39     | Bartender        | DSR                 | 40     | 1             | 1 minute 12 seconds  |
| Dancer     | DSR                 | DSR                 | 39     | Patron 3         | DSR                 | 40     | 1             | 1 minute 12 seconds  |
| Dancer     | DSR                 | DSR                 | 39     | Patron 4         | DSR                 | 40     | 1             | 1 minute 12 seconds  |
| Gilgamesh  | DSL                 | DSL                 | 39     | Patron 1         | DSL                 | 40     | 1             | 1 minute 8 seconds   |
| Dancer     | DSL                 | DSL                 | 39     | Patron 5         | DSL                 | 40     | 1             | 1 minute 8 seconds   |
| Dancer     | DSL                 | DSL                 | 39     | Gilgamesh        | USL Through Archway | 40     | 1             | 1 minute 17 seconds  |
| Bartender  | DSR                 | DSR                 | 42     | Gilgamesh        | USR Through Archway | 43     | 1             | 25 seconds           |
| Patron 4   | DSL                 | DSL                 | 42     | Scorpion 2       | USL Vom             | 43     | 1             | 15 seconds           |
| Patron 3   | DSL                 | DSL                 | 42     | Scorpion 1       | USL Vom             | 43     | 1             | 15 seconds           |
| Patron 2   | DSR                 | DSR                 | 42     | Fawn             | USR Vom             | 44     | 2             | 2 minutes 7 seconds  |
| Patron 5   | DSL                 | DSL                 | 42     | Gilgamesh        | USL Through Archway | 45     | 3             | 3 minutes 21 seconds |
| Gilgamesh  | DSR                 | DSR                 | 42     | Voice 3          | DSR                 | 45     | 3             | 3 minutes 4 seconds  |
| Professor  | DSR                 | DSR                 | 42     | Voice 5/Abbott   | DSR                 | 45     | 3             | 2 minutes 58 seconds |
| Fawn       | USL Vom             | USL Vom             | 44     | Voice 6/Costello | DSL                 | 45     | 1             | 16 seconds           |
| Gilgamesh  | USL Vom             | USL Vom             | 45     | Voice 1          | DSL                 | 45     | 0             | 5 seconds            |
| Scorpion 1 | USL Vom             | USL Vom             | 45     | Voice 4          | DSL                 | 45     | 0             | 5 seconds            |
| Scorpion 2 | USL Vom             | USL Vom             | 45     | Voice 2          | DSL                 | 45     | 0             | 5 seconds            |

| Actor            | Changing From       | Exit                | Page # | Changing to | Re enter            | Page # | Pages between | Time 9/15/25         |
|------------------|---------------------|---------------------|--------|-------------|---------------------|--------|---------------|----------------------|
| Voice 6/Costello | USL Through Archway | USL Through Archway | 46     | Shiduri     | USL Through Archway | 47     | 1             | 3 seconds            |
| Voice 5/Abbott   | USL Through Archway | USL Through Archway | 46     | Gilgamesh   | USL Through Archway | 47     | 1             | 8 seconds            |
| Gilgamesh        | DSR                 | DSR                 | 46     | Stone Man 5 | DSL                 | 49     | 3             | 3 minutes 18 seconds |
| Voice 4          | USL Through Archway | USL Through Archway | 46     | Stone Man 1 | DSL                 | 49     | 3             | 3 minutes 18 seconds |
| Voice 1          | DSL                 | DSL                 | 46     | Stone Man 2 | DSL                 | 49     | 3             | 3 minutes 18 seconds |
| Voice 3          | DSL                 | DSL                 | 46     | Urshanabi   | DSL                 | 49     | 3             | 3 minutes 18 seconds |
| Voice 2          | DSL                 | DSL                 | 46     | Stone Man 4 | DSL                 | 49     | 3             | 3 minutes 18 seconds |
| Shiduri          | DSL                 | DSL                 | 48     | Stone Man 3 | DSL                 | 49     | 1             | 8 seconds            |
| Gilgamesh        | DSR                 | DSR                 | 48     | Gilgamesh   | DSR                 | 50     | 2             | 2 minutes            |
| Stone Man 3      | DSR                 | DSR                 | 51     | Utnapishtim | DSR                 | 51     | 0             | 16 seconds           |
| Gilgamesh        | DSL                 | DSL                 | 51     | Gilgamesh   | DSL                 | 51     | 0             | 25 seconds           |
| Stone Man 1      | DSL                 | DSL                 | 51     | Professor 2 | DSR                 | 52     | 1             | 2 minutes            |
| Stone Man 5      | DSL                 | DSL                 | 51     | Gilgamesh   | DSL                 | 53     | 2             | 2 minutes 30 seconds |
| Urshanabi        | DSR                 | DSR                 | 51     | Villager    | DSR                 | 54     | 3             | 3 minutes 56 seconds |
| Stone Man 4      | DSR                 | DSR                 | 51     | Snake       | DSR                 | 53     | 2             | 3 minutes 3 seconds  |
| Professor 1      | USL Through Archway | USL Through Archway | 51     | Puppeteer   | USL Through Archway | 52     | 1             | 1 minute 36 seconds  |
| Gilgamesh        | DSL                 | DSL                 | 52     | Actor       | DSL                 | 57     | 5             | 8 minutes 2 seconds  |
| Utnapishtim      | DSR                 | DSR                 | 52     | Snake       | DSR                 | 53     | 1             | 58 seconds           |
| Puppeteer        | USL Through Archway | USL Through Archway | 52     | Enkidu      | USL Through Archway | 55     | 3             | 5 minutes 16 seconds |
| Professor 2      | DSR                 | DSR                 | 52     | Snake       | DSR                 | 53     | 1             | 32 seconds           |
| Gilgamesh        | DSL                 | DSL                 | 53     | Gilgamesh   | DSL                 | 53     | 0             | 20 seconds           |
| Snake            | DSR                 | DSR                 | 53     | Actor       | DSR                 | 57     | 4             | 6 minutes 39 seconds |
| Snake            | DSR                 | DSR                 | 53     | Actor       | DSR                 | 57     | 4             | 6 minutes 39 seconds |
| Snake            | DSR                 | DSR                 | 53     | Actor       | DSR                 | 57     | 4             | 6 minutes 39 seconds |
| Actor            | DSR                 | DSR                 | 55     | Actor       | DSR                 | 57     | 2             | 2 minutes 43 seconds |
| Enkidu           | USL Through Archway | USL Through Archway | 56     | Actor       | USL Through Archway | 57     | 1             | 23 seconds           |
| Gilgamesh        | USR Through Archway | USR Through Archway | 56     | Actor       | USR Through Archway | 57     | 1             | 5 seconds            |
| Actor            | DSR                 | DSR                 | 59     |             |                     |        |               |                      |
| Actor            | DSR                 | DSR                 | 59     |             |                     |        |               |                      |
| Actor            | DSR                 | DSR                 | 59     |             |                     |        |               |                      |
| Actor            | DSL                 | DSL                 | 59     |             |                     |        |               |                      |
| Actor            | DSL                 | DSL                 | 59     |             |                     |        |               |                      |
| Actor            | DSL                 | DSL                 | 59     |             |                     |        |               |                      |

# Gilgamesh Character/Scene Breakdown

| Actor      | How?        | Assyrian Who's First. | Cuneiform | We Did That First   | Nerd- Book 1 | Nissun    | Enkidu Creation | NAT GEO Doc | Pillow Talk |
|------------|-------------|-----------------------|-----------|---------------------|--------------|-----------|-----------------|-------------|-------------|
| XXXX       | 4           |                       |           | Writer #3           | Villager     | Nissun    | Potters Wheel   | Narrator    |             |
| XXXX       | 6           | Abbott                |           | Writer #7           | Nerd         | Farmer    |                 |             |             |
| XXXX       | Professor/7 | Professor             | Professor | Writer #4/Professor | Concubine    |           | Aruru           |             | Shamhat     |
| XXXX       | 1           | Costello              |           | Writer #1           | Gilgamesh    | Farmer    | Potters Wheel   | Camera      |             |
| XXXX       | 5           |                       | Enkidu    | Writer #6           | Merchant     | Gilgamesh | Potters Wheel   |             |             |
| XX         | 2           |                       | Mom       | Writer #2           | Villager     |           | Hamilton Enkidu | Boom Mic    | Narrator    |
| XX         | 3           |                       |           | Writer #5           | Villager     |           | Enkidu          | Enkidu      | Enkidu      |
| Voice Over |             |                       |           |                     |              |           |                 |             |             |







| Fighting Tableaus | Sword Sharpening Scene | The Villagers | Gilgamesh's Dream Ballet | Misdirection Fight    | Returning Home | Podcast   | Telenovela                  |
|-------------------|------------------------|---------------|--------------------------|-----------------------|----------------|-----------|-----------------------------|
|                   |                        | Villager 1    | Dream Spirit 3/Dancer    | Enkidu                |                |           | Townfolk/<br>Bull/Professor |
| Enkidu            |                        | Villager 6    | Gilgamesh/Dancer         |                       | Enkidu         |           | Gilgamesh                   |
|                   |                        | Villager 4    | Dream Spirit 2/Dancer    | RuPaul                |                | Ishtar    | Ishtar                      |
| Professor 1       | Gilgamesh              | Villager 7    | Dancer/Professor         | Humbaba               |                |           | Townfolk/<br>Bull           |
| Gilgamesh         |                        | Villager 3    | Enkidu/Dancer            |                       |                |           | Townfolk/<br>Bull           |
|                   | Enkidu                 | Villager 2    | Dream Spirit 1/Dancer    | Announcer             |                | Podcaster | Podcaster                   |
| Professor 2       |                        | Villager 5    | Dancer                   | Gilgamesh             | Gilgamesh      |           | Townfolk/<br>Enkidu         |
|                   |                        |               |                          | RuPaul and<br>Humbaba |                |           |                             |

| Actor      | Enkidu's Death | Sad Gil Movement Piece | Bar Support Group        | Scorpio Sisters Scene | Tunnel           | Shiduri Lays It Down | Urshanabi Boat Service |
|------------|----------------|------------------------|--------------------------|-----------------------|------------------|----------------------|------------------------|
| XXXX       |                | Dancer                 | Villager 3               | Scorpio Sister 1      | Voice 4          |                      | Stone Man 1            |
| XXXX       | Gilgamesh      | Gilgamesh              | Villager 1/<br>Professor |                       | Voice 5/Abbott   | Gilgamesh            | Gilgamesh              |
| XXXX       |                | Dancer                 | Villager 4               | Scorpio Sister 2      | Voice 2          |                      | Stone Man 4            |
| XXXX       |                | Professor              | Villager 2               | Fawn                  | Voice 6/Costello | Shiduri              | Stone Man 3            |
| XXXX       | Professor      | Dancer                 | Villager 5               |                       | Gilgamesh        |                      | Stone Man 5            |
| XX         | Enkidu         | Enkidu                 | Bartender                | Gilgamesh             | Voice 1          |                      | Stone Man 2            |
| XX         |                | Dancer                 | Gilgamesh                |                       | Voice 3          |                      | Urshanabi              |
| Voice Over |                |                        |                          |                       |                  |                      |                        |

| Back in my Day and Utnapishtim's Daycare | The Snake | Everything Dies          | Ocean Waves | Why Myth? |
|--|-----------|--------------------------|-------------|-----------|
| Professor 2                              | Snake     |                          | Actor       | 5         |
| Gilgamesh                                |           |                          | Actor       | 2         |
|  | Snake     |                          | Actor       | 4         |
| Utnapishtim                              | Snake     |                          | Actor       | 6         |
|  | Gilgamesh | Gilgamesh                | Actor       | 7         |
| Professor 1                              |           | Enkidu                   | Actor       | 3         |
|  |           | Villager 1/<br>Gilgamesh | Actor       | 1         |
|  |           |                          |             |           |



# Gilgamesh Character/Scene Breakdown

| Actor  | Pg 1        | Pg 2        | Pg 3      | Pg 4      | Pg 5      | Pg 6      | Pg 7      | Pg 8      | Pg 9                    | Pg 10     | Pg 11     | Pg 12     | Pg 13           | Pg 14    | Pg 15    | Pg 16       | Pg 17       | Pg 18       | Pg 19     | Pg 20      | Pg 21      | Pg 22          |
|--|-------------|-------------|-----------|-----------|-----------|-----------|-----------|-----------|-------------------------|-----------|-----------|-----------|-----------------|----------|----------|-------------|-------------|-------------|-----------|------------|------------|----------------|
|  | 4           | 4           |           |           |           |           | Writer #3 | Writer #3 | Writer #3               | Villager  | Nissun    |           | Potters Wheel   | Narrator |          |             |             |             |           | Villager 1 | Villager 1 | Dream Spirit 3 |
|  | 6           | 6           |           | Abbott    | Abbott    |           | Writer #7 | Writer #7 | Writer #7               | Nerd      |           | Farmer    |                 |          |          | Enkidu      | Enkidu      |             |           | Villager 6 | Villager 6 | Gilgamesh      |
|  | Professor/7 | Professor/7 | Professor | Professor | Professor | Professor | Writer #4 | Writer #4 | Writer #4/<br>Professor | Concubine |           |           | Aruru           |          | Shamhat  |             |             |             |           | Villager 4 | Villager 4 | Dream Spirit 2 |
|  | 1           | 1           |           | Costello  | Costello  |           | Writer #1 | Writer #1 | Writer #1               | Gilgamesh |           | Farmer    | Potters Wheel   | Camera   |          | Professor 1 |             |             | Gilgamesh | Villager 7 | Villager 7 |                |
|  | 5           | 5           |           |           |           | Enkidu    | Writer #6 | Writer #6 | Writer #6               | Merchant  | Gilgamesh | Gilgamesh | Potters Wheel   |          |          | Gilgamesh   | Gilgamesh   |             |           | Villager 3 | Villager 3 | Enkidu         |
|  | 2           | 2           |           |           |           | Mom       | Writer #2 | Writer #2 | Writer #2               | Villager  |           |           | Hamilton Enkidu | Boom Mic | Narrator |             |             |             | Enkidu    | Villager 2 | Villager 2 | Dream Spirit 1 |
|  | 3           | 3           |           |           |           |           | Writer #5 | Writer #5 | Writer #5               | Villager  |           |           | Enkidu          | Enkidu   | Enkidu   | Professor 2 | Professor 2 | Professor 2 |           | Villager 5 | Villager 5 |                |
| Voice Over   |             |             |           |           |           |           |           |           |                         |           |           |           |                 |          |          |             |             |             |           |            |            |                |

| Pg 23          | Pg 24          | Pg 25     | Pg 26            | Pg 27     | Pg 28     | Pg 29                 | Pg 30     | Pg 31     | Pg 32     | Pg 33     | Pg 34     | Pg 35                | Pg 36     | Pg 37     | PG 38     | Pg 39     | Pg 40      | Pg 41      | Pg 42                    | Pg 43            |
|----------------|----------------|-----------|------------------|-----------|-----------|-----------------------|-----------|-----------|-----------|-----------|-----------|----------------------|-----------|-----------|-----------|-----------|------------|------------|--------------------------|------------------|
| Dream Spirit 3 | Dream Spirit 3 |           | Dancer           | Enkidu    | Enkidu    | Enkidu                |           |           |           | Townsfolk | Townsfolk | Townsfolk/<br>Bull   |           |           |           | Dancer    | Villager 3 | Villager 3 | Villager 3               | Scorpio Sister 1 |
| Gilgamesh      | Gilgamesh      | Gilgamesh | Dancer           |           |           |                       | Enkidu    | Enkidu    |           | Gilgamesh | Gilgamesh | Gilgamesh            |           | Gilgamesh | Gilgamesh | Gilgamesh | Villager 1 | Villager 1 | Villager 1/<br>Professor |                  |
| Dream Spirit 2 | Dream Spirit 2 |           | Dancer           |           |           |                       |           |           | Ishtar    | Ishtar    | Ishtar    | Ishtar               | Ishtar    |           |           | Dancer    | Villager 4 | Villager 4 | Villager 4               | Scorpio Sister 2 |
|                |                |           | Professor/Dancer |           | Humbaba   | Humbaba               |           |           |           | Townsfolk | Townsfolk | Townsfolk/<br>Bull   |           |           |           | Professor | Villager 2 | Villager 2 | Villager 2               |                  |
| Enkidu         | Enkidu         | Enkidu    | Dancer           |           |           |                       |           |           |           | Townsfolk | Townsfolk | Townsfolk/<br>Bull   |           |           | Professor | Dancer    | Villager 5 | Villager 5 | Villager 5               |                  |
| Dream Spirit 1 | Dream Spirit 1 |           | Dancer           | Announcer | Announcer |                       |           |           | Podcaster | Podcaster | Podcaster | Podcaster            | Podcaster | Enkidu    | Enkidu    | Enkidu    | Bartender  | Bartender  | Bartender                | Gilgamesh        |
|                |                |           | Dancer           | Gilgamesh | Gilgamesh | Gilgamesh             | Gilgamesh | Gilgamesh |           | Townsfolk | Townsfolk | Townsfolk/<br>Enkidu |           |           |           | Dancer    | Gilgamesh  | Gilgamesh  | Gilgamesh                |                  |
|                |                |           |                  |           | RuPaul    | RuPaul and<br>Humbaba |           |           |           |           |           |                      |           |           |           |           |            |            |                          |                  |

| Pg 44            | Pg 45            | Pg 45     | Pg 46     | Pg 47     | Pg 48     | Pg 49       | Pg 50       | Pg 51       | Pg 51       | Pg 52       | 53        | Pg 54      | Pg 55                    | Pg 56     | Pg 57 | Pg 58 | Pg 59 |
|------------------|------------------|-----------|-----------|-----------|-----------|-------------|-------------|-------------|-------------|-------------|-----------|------------|--------------------------|-----------|-------|-------|-------|
| Scorpio Sister 1 | Scorpio Sister 1 | Voice 4   | Voice 4   |           |           | Stone Man 1 | Stone Man 1 | Stone Man 1 |             | Professor 2 | Snake     |            |                          |           | Actor | 5     | 5     |
|                  |                  | Voice 5   | Abbott    | Gilgamesh | Gilgamesh |             | Gilgamesh   | Gilgamesh   | Gilgamesh   | Gilgamesh   |           |            |                          |           | Actor | 2     | 2     |
| Scorpio Sister 2 | Scorpio Sister 2 | Voice 2   | Voice 2   |           |           | Stone Man 4 | Stone Man 4 | Stone Man 4 |             |             | Snake     |            |                          |           | Actor | 4     | 4     |
| Fawn             |                  | Voice 6   | Costello  | Shiduri   | Shiduri   | Stone Man 3 | Stone Man 3 | Stone Man 3 | Utnapishtim | Utnapishtim | Snake     |            |                          |           | Actor | 6     | 6     |
|                  |                  | Gilgamesh | Gilgamesh |           |           | Stone Man 5 | Stone Man 5 | Stone Man 5 |             |             | Gilgamesh | Gilgamesh  | Gilgamesh                | Gilgamesh | Actor | 7     | 7     |
| Gilgamesh        | Gilgamesh        | Voice 1   | Voice 1   |           |           | Stone Man 2 | Stone Man 2 | Stone Man 2 | Professor 1 |             |           |            | Enkidu                   | Enkidu    | Actor | 3     | 3     |
|                  |                  | Voice 3   | Voice 3   |           |           | Urshanabi   | Urshanabi   | Urshanabi   |             |             |           | Villager 1 | Villager 1/<br>Gilgamesh |           | Actor | 1     | 1     |
|                  |                  |           |           |           |           |             |             |             |             |             |           |            |                          |           |       |       |       |

# Gilgamesh Daily Call 9/3 and 9/14

| Gilgamesh Daily Rehearsal Call |                        |
|--------------------------------|------------------------|
| Date: 9/3/25                   | Director: Ryan Bernier |
| Location: Knutson Theatre      | SM: Grace Engstrom     |
| Rehearsal #: 5                 | Start Time: 6:30pm CST |

| NOTES:   |
|--|
| <ul style="list-style-type: none"><li>• Please make sure to review scripts, rehearsal videos and pronunciation before rehearsal</li><li>• Please make sure you are having your hair prepped and out of your face for rehearsals</li><li>• Please make sure unless otherwise instructed to always be wearing your rehearsal masks and shoes so that we can get used to it with all the movement of the show</li><li>• Please make sure we are continuing to be quiet and respectful backstage</li><li>• Reminder to please make sure to bring in your makeup kits to get approved</li></ul> |

| Rehearsal Breakdown:        |      |                            |
|-----------------------------|------|----------------------------|
| When:                       | Who: | What:                      |
| 6:30pm-6:45pm               |      | Vocal and Physical Warmups |
| 6:45pm-7:45pm               |      | Choreography/Movement      |
| 7:45pm-8:45pm               |      | Stage Combat Review        |
| 8:45pm-10:30pm              |      | Run of the Show            |
| Not Called for the Day: N/A |      |                            |

| Gilgamesh Daily Rehearsal Call |                        |
|--------------------------------|------------------------|
| Date: 9/14/25                  | Director: Ryan Bernier |
| Location: Knutson Theatre      | SM: Grace Engstrom     |
| Rehearsal #: 12                | Start Time: 6:30pm CST |

| NOTES:   |
|--|
| <ul style="list-style-type: none"><li>• Welcome to our Swings!</li><li>• will be our swing for and</li><li>• will be our swing for and</li><li>• will be our swing for and</li><li>• Reminder that Off Book is this Monday the 15th</li><li>• <b>Swings</b> I will have scripts and things for you at the top of rehearsal tomorrow if you want to get there a little bit earlier so I can get those handed out to you and make sure you are all set to go before rehearsal begins!</li><li>• The monologue work time will be used in order to give some more focus to anyone who is wanting to have a little more memorization work on their monologues</li><li>• This week is going to be a little more hectic week with us bringing in swings as we only have 9 more rehearsals until crew view so please ensure that we are continuing to be on time and in the room and ready to go right at 6:30</li></ul> |

| Rehearsal Breakdown: |      |                            |
|----------------------|------|----------------------------|
| When:                | Who: | What:                      |
| 6:30pm - 6:45pm      |      | Physical and Vocal Warmups |
| 6:45pm - 8:15pm      |      | Run the Show               |
| 8:15pm - 9:00pm      |      | Q and A with the Swings    |

|                             |  |                |
|-----------------------------|--|----------------|
|                             |  |                |
| 9:00pm - 10:30pm            |  | Monologue Work |
| Not Called for the Day: N/A |  |                |



# Gilgamesh Daily Call 10/1

| Gilgamesh Daily Tech Rehearsal Call |                        |
|-------------------------------------|------------------------|
|                                     |                        |
| Date: 10/1/25                       | Director: Ryan Bernier |
| Location: Knutson Theatre           | SM: Grace Engstrom     |
| Rehearsal #: 25                     | Start Time: 6:00pm CST |

| NOTES:   |
|--|
| <ul style="list-style-type: none"><li>• Thank you all for another great rehearsal!</li><li>• <b>Reminder to All</b> tomorrow is our department preview performance! Which means we are going to have people in the audience for the show. Please make sure that you are especially treating tomorrow as if it is a true performance and are making sure we are keeping true to the show that we have created and are not changing things for our peers! Lets make sure we are giving them the true amazing show that we have all created together!</li><li>• <b>Note for Cast</b> please make sure you are continuing to take care of your voices! This is a very projection heavy show and we want to ensure that you are all taking care of yourselves and your voices</li><li>• <b>Reminder to All</b> please make sure we are keeping the shop table clean at the end of the night and not leaving our trash around. The shop table is a public space and we should all make sure we are cleaning up after ourselves!</li><li>• <b>Reminder to All</b> anytime we take a prop offstage it should go to the props tables and we should be making sure we are keeping all pathways clear for others so that we are not creating any tripping hazards for anyone.</li><li>• <b>Announcement to All</b> just so everyone is aware and no one is thrown off by this we will be recording the run of the show tomorrow for designers so that in the event that we do go to KCACTF they have more references to how things should look so please do not be thrown off by the camera set up to record tomorrow</li><li>• <b>Announcement to All</b> we will be running the costume change from Scorpion Sisters into the Tunnel following fight call tomorrow so <b>Actors</b> and <b>Costume Crew</b> please be prepared to run that following fight call</li></ul> |

| Performer Call: |      |   |
|-----------------|------|---|
| When:           | Who: | What:                                   |
| 6:00pm - 6:30pm |      | Begin Getting into Costumes/Hair/Makeup |

|                  |  |  |
|------------------|--|--|
| 6:30pm - 6:35pm  |  | Physical/Vocal Warmups                               |
| 6:35pm - 6:40pm  |  | Intimacy Check                                       |
| 6:40pm - 6:50pm  |  | Fight/Lift Call                                      |
| 6:50pm - 7:00pm  |  | Run Costume Change from Scorpion Sisters into Tunnel |
| 7:00pm - 7:30pm  |  | House Open- Cast to Wardrobe                         |
| 7:30pm - 11:00pm |  | Final/Invited Dress                                  |

| Crew Call:      |      |   |
|-----------------|------|---|
| When:           | Who: | What:   |
| 6:00pm - 6:30pm |      | Dimmer/Sound Check, Prep Props and Snow, Prep Stage and Backstage, Wardrobe Crew Check In |
| 6:30pm - 7:00pm |      | Finish Prepping Backstage and Standby During Fight/Lift Call                              |
| 6:50pm - 7:00pm |      | Run Costume Change from Scorpion Sisters into Tunnel                                      |
| 7:00pm - 7:30pm |      | House Open- Finish Prepping Backstage and Get Cast into                                   |

|                  |  |                     |
|------------------|--|---------------------|
|                  |  | Wardrobe            |
| 7:30pm - 11:00pm |  | Final/Invited Dress |

# Gilgamesh Slip Sheet

Key

Raven - X   Kaden- O   Skyler- \$  
Gabby- #   Emma - %   Jag- @   Ollie- \*

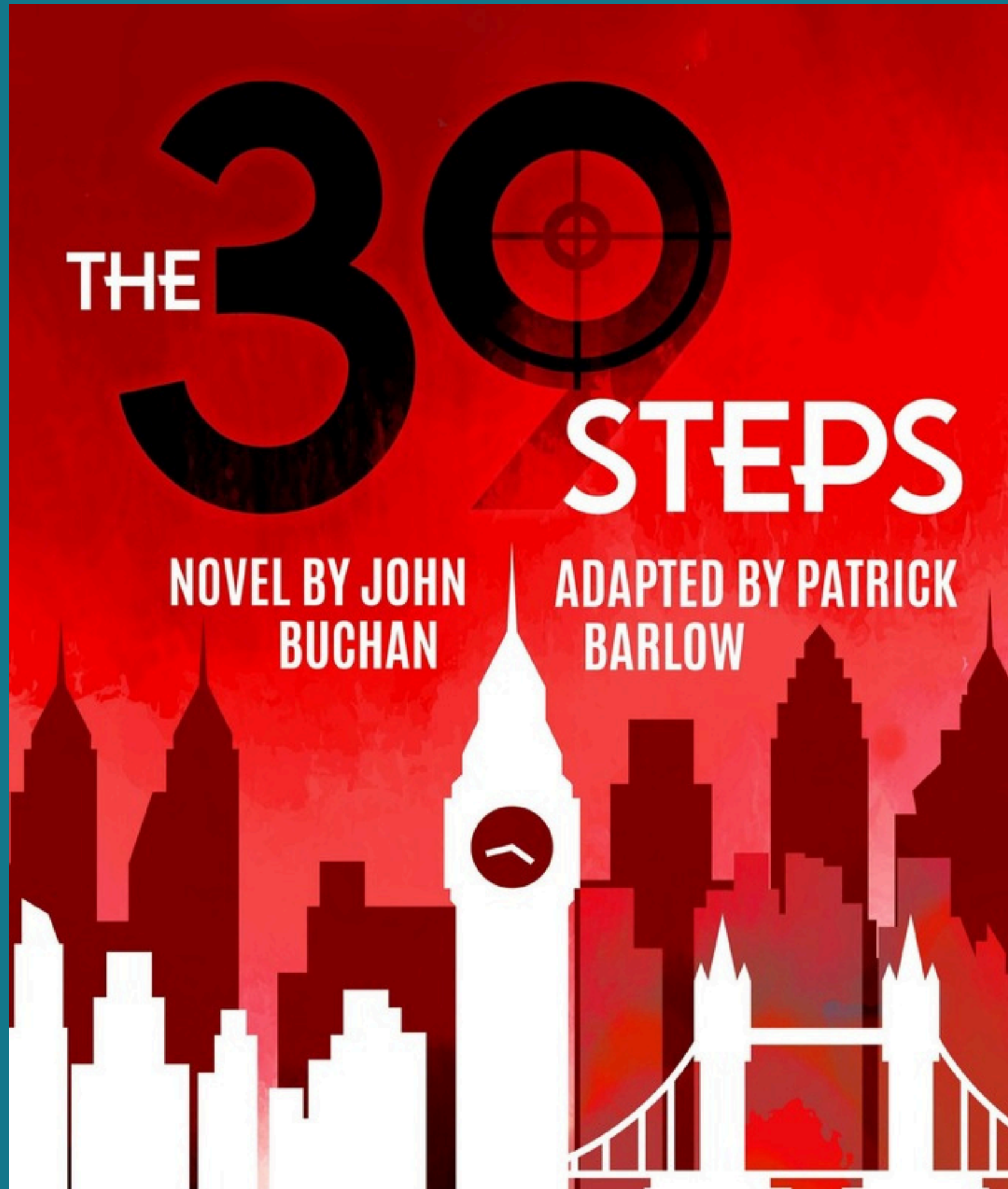
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|       |        |          |          |       |       |
|-------|--------|----------|----------|-------|-------|
| Props | Scenic | Costumes | Lighting | Sound | Other |
|       |        |          |          |       |       |





# *The 39 Steps*

By Patrick Barlow

Production Stage  
Manager

# The 39 Steps Production Meeting Report #2

## The 39 Steps Production Meeting Report

|                   |                        |
|-------------------|------------------------|
| Date: 11/18/24    | Production Meeting: #2 |
| Location: Zoom    | SM: Grace Engstrom     |
| Start: 3:30pm CST | End: 4:18pm CST        |

|                                     |                    |
|-------------------------------------|--------------------|
| Present: Grace Engstrom, [REDACTED] | Absent: [REDACTED] |
|-------------------------------------|--------------------|

### GENERAL

- [REDACTED] sent out an email last week regarding Silhouette
  - The decision was made to go with the 1930's with a noir feel
- Costumes presented their CTR Presentation
  - It is located on the google drive folder
- Scenic presented their CTR Presentation
  - It is located on the google drive folder
- We will wait to decide on an Intimacy Director until finalizing One Act shows and workloads of the graduate students
- Lighting and Hair/Makeup CTR Presentations as well as Scenic Rough Sketches will be presented at our meeting next week
- We have 3 more production meetings for this semester
  - We will be meeting through the December 9th

### DIRECTOR

- Continue thinking about what kind of look you want for the sheriff and if the two inspectors will be the same

### SCENIC

- CTR Notes
  - Inspiration
    - Hard silhouette against the softer background
    - Charcoal drawings
    - More distinct foreground and diffused background
    - Winding in the background

## The 39 Steps Production Meeting Report

- Abstract with sharpness and contrast
  - Shadowplay
    - Make things bigger than they are
    - Use of grayscale
  - Overscale
    - Make the characters smaller than they are
    - Use of geometry
    - Sharp lights and darks
  - Geometric Charcoal
    - Drawn from Appia and Craig
    - Geometry derived
    - Charcoal Scale
    - Abstract with perspective play
      - Can't tell where things are vanishing to
      - Doesn't feel far from reality
    - Hard lines with light fading in the background
    - Different playing spaces
    - Levels and Perspective
  - Charcoal Drawings
    - Sharp Lines, Deep contrast, Soft Diffusion
    - What style of charcoal drawings should be pursued in the design?
      - First Choice is Hard Lines with Dark Overtones
        - Don't have to be the darkest of dark overtones
      - Second Choice is Hard Lines with Light Undertones
        - Seems more storybook than life like
  - Art Deco
    - Hard lines, Dominating Shapes, High Contrast, Muted Tones
    - Straight lines bring figures out
    - People in the foreground with things happening in the back
  - Synthesis
    - Figure stands out despite the use of the busy background
    - Levels, geometry, colors
    - Like the sense of grandness
    - There is something happening but anything can happen at the same time
- Shadowplay and Grayscale will have some collab with lighting
    - Grayscale comes more from the set itself not from lighting
    - Shadowplay is where lighting comes more into play with the scenic ideas
  - Color doesn't have to be muted tones
    - There is room to play within the levels
  - Style of charcoal where the set does not completely look like it was done in charcoal where it includes some amount of color
  - Monochrome vs grayscale
    - More monochrome

## The 39 Steps Production Meeting Report

### LIGHTING

- Nothing at this time, thank you!

### SOUND

- Nothing at this time, thank you!

### COSTUMES

- CTR Notes
  - Richard Hanay
    - Script Description: about 40, attractive, pencil mustache, hat, the latest Harris Tweed
    - English Blade or English Drape Suit
      - 3 piece suit
      - Lapel Suit that is not too wide or narrow with 2 or 3 buttons
      - Pants have pleats, a crease and a cuff
      - Tribby hat- similar to fedora with a narrower brim
      - Harris Tweed- high end brand
        - Tweed doesn't mean boring brown but rather the weave of the fabric
      - Really stunning suit
      - Tailored well to the actor
    - Black overcoat with breast pocket
  - Female Lead Track
    - Annabella Schmidt
      - Plunging black evening gown
        - Is the evening gown too elegant for being a spy?
      - Hand bag with pistol and knife in the back
      - 1930's had very slinky and form fitting gowns
        - Really interesting cutouts like a low neck and low back
          - Less of a low back to accommodate knife
      - Mysterious
    - Margaret
      - Incredibly pretty Scottish girl
      - Peasant
        - Would like the possibility of her being barefoot
    - Pamela
      - Top and skirt
        - Script says pencil skirt but it need to have some movement
        - Skirt and top doesn't necessarily have to match
      - Hat and gloves for traveling on the train
      - Takes on shoes and stockings



# The 39 Steps Production Meeting Report #2

| The 39 Steps Production Meeting Report                |   |
|---|---|
|   | <div>4. Girdle with garters underneath the stockings</div> <div>iv. Three different wigs<div>1. Redhead-Anabella</div><div>2. Brunette- Margaret</div><div>3. Honey Blonde- Pamela</div></div>  |
| c. Clowns   | <div>i. Exaggerated proportions</div> <div>ii. Mismatched patterns and colors<div>1. Mismatched but they still go together and make sense</div></div> <div>iii. Produce the unexpected</div> <div>iv. Clowns will have a base look and then things would change on top as characters change</div> <div>v. Compere and Mr. Memory<div>1. Evening dress<div>a. White tie on white shirt, white pique vest, black tails</div></div><div>2. Matching boutonnieres<div>a. Red Carnations</div></div></div> |
| vi. Heavy's- hit man or henchman                      | <div>1. Black trenchcoat and fedora</div> <div>2. Dark silhouette</div>   |
| vii. Milkman  | <div>1. Cap and Coat<div>a. Quick exchange</div></div>  |
| viii. Mrs. Higgins                                    | <div>1. Charlady- a cleaning lady with multiple jobs</div> <div>2. A classic comedic role</div> <div>3. Ruffy hat</div>   |
| ix. Train Ride- Salesman, Paperboy, Policeman, Porter | <div>1. Base Costume with hats transitioning characters<div>a. Salesman- fedoras</div><div>b. Policeman- bobby cop</div><div>c. Porter- guy who takes your bags when boarding</div><div>d. Paperboy- newsie cap</div></div> <div>2. Fedoras are the hat of the time period<div>a. Easy to stuff under your arm and be able to change quickly</div></div>  |
| x. Crofter- a tenant farmer                           | <div>1. Ancient and surly</div> <div>2. Scottish farmers that works one section of the bigger farm</div> <div>3. Lots of texture and distressing</div>  |
| xi. Professor Jordan                                  | <div>1. Has part of his little finger missing<div>a. Needs to be scene by the audience and sustainable</div><div>b. Stuff gloves on all fingers expect of the pinky</div></div>   |

| The 39 Steps Production Meeting Report |   |
|--|---|
|  | <div>c. Actor holds finger at an angle making it look cut off</div> <div>d. Sharpie on the end of the finger</div> <div>e. Wear blurred out pixelation ring to show that the finger is gone and blurred out</div> <div>2. Transforms into a German Nazi with mustache change</div> <div>3. Possibility of wearing a smoking jacket with a smoking hat</div> |
| xii. Mrs. Jordan                       | <div>1. A severe-looking grey-haired lady in tweeds<div>a. Severe streak in the hair</div></div> <div>2. Bold houndstooth</div>   |
| xiii. Chief Inspector                  | <div>1. Tan trench coat</div> <div>2. Same as Chief Inspector Albright?</div>   |
| xiv. Sheriff                           | <div>1. Sheriff in british police ranking wears very specific velvet coat<div>a. More American like a Texas Sheriff? Something that our audiences will understand</div></div>   |
| xv. Mr. Dunwoody and Mr. McQuarrie     | <div>1. Fussy, dodderly, ancient</div> <div>2. Likely have canes</div> <div>3. Bald with some hair or all bald with great beard</div>   |
| xvi. Mr. and Mrs. McGarrigle           | <div>1. Traditional scottish tartan and kilts</div> <div>2. Matching tamashanters- traditional scottish hat</div> <div>3. Matching ginger facial hair</div>   |
|  | <div>d. Some quick changes will happen on stage as actors throw things on and off to change characters</div>  |
| PROPS                                  |   |
|  | <div>1. Nothing at this time, thank you!</div>  |
| PRODUCTION MANAGEMENT                  |   |
|  | <div>1. Nothing at this time, thank you!</div>  |
| PRODUCER                               |   |
|  | <div>1. Nothing at this time, thank you!</div>  |
| PUBLICITY                              |   |
|  | <div>1. Nothing at this time, thank you!</div>  |
| STAGE MANAGEMENT                       |   |

| The 39 Steps Production Meeting Report              |   |
|---|---|
|   | <div>1. Begin including the Zoom link within Production Meeting Reminders</div> |
| ZOOM RECORDING                                      |   |
|   | <div><a href="#">11/18/24 39 Steps Production Meeting Report</a></div>          |
| Next Meeting: Monday, November 25th 2024 3:30pm CST |   |

# The 39 Steps Production Meeting Report #10

| The 39 Steps Production Meeting Report  |                         |
|---|-------------------------|
| Date: 3/3/25  | Production Meeting: #10 |
| Location: Zoom  | SM: Grace Engstrom      |
| Start: 4:00pm CST   | End: 4:54pm CST         |
| Present: [REDACTED]   | Absent: [REDACTED]      |
| GENERAL   |                         |
| <ol style="list-style-type: none"><li>Scenic presented their Color Renderings<ol style="list-style-type: none"><li>They are located in the drive folder</li></ol></li><li>We are going to shoot for doing the shadow test the Wednesday or Thursday after Spring Break<ol style="list-style-type: none"><li>This is going to tell us how we are going to be able to accomplish the shadows within the space we have and the instruments that we have available for the shadowplay</li></ol></li><li>[REDACTED] will be sitting in front of the grand during pre show</li><li>The grand is going to be flying in and out at the top of show, intermission and end of show<ol style="list-style-type: none"><li>It will not be tracked on and off</li></ol></li><li>Designer Run is this Thursday, March 6th<ol style="list-style-type: none"><li>The run will begin at 7:00pm CST</li><li>[REDACTED] will be recording and uploading the video of designer run for those unable to attend</li></ol></li><li>We will not be meeting next week due to Spring Break but will continue meetings the week following on March 17th</li></ol> |                         |
| DIRECTOR  |                         |
| <ol style="list-style-type: none"><li>Due to the busy schedule of the dance showcase [REDACTED] is unable to come in and choreograph for this production, instead the choreography will be done in house</li><li>Please keep costumes in the loop as the end of the show is blocked on what the final decision will be for Professor Jordans missing finger</li><li>The jazz fest people will likely be out of the Knutson by about 7:00pm or 8:00pm Tuesday night if we would like to use the stage later in the evening on March 18th</li></ol>   |                         |

| The 39 Steps Production Meeting Report   |  |
|--|--|
| <ol style="list-style-type: none"><li>Please keep in mind as we continue on how we are going to format the pre show calls as [REDACTED] will need to be ready to go by the time the house opens</li></ol>  |  |
| SCENIC   |  |
| <ol style="list-style-type: none"><li>Color Rendering<ol style="list-style-type: none"><li>The single sided piece with the shadowplay on the back will have shadowed sides with a bronze gold sort of highlight</li><li>The Moores on the back of the side tabs will be a landscape that is mostly shadows and the sky</li><li>The front of the side tabs will again have the gold trim highlight and the shadows on the sides of the buildings<ol style="list-style-type: none"><li>We will have to look more into the gold trim as it will likely not go away when transferring to the moores and instead lean more into a yellow paint rather than metallic<ol style="list-style-type: none"><li>We will be able to do samples as we are beginning to slay stuff out</li></ol></li></ol></li><li>The floor texture of the unit set will be a similar charcoal like texture</li><li>Hotel sign is a really highlighted red with a navy background<ol style="list-style-type: none"><li>It can have a little bit of a brush stroke look to it</li></ol></li><li>The fireplace unit will likely have a little bit of a return to give it some more presence on stage<ol style="list-style-type: none"><li>The fireplace is going to be painted</li><li>We are working on a way to make the fire itself move<ol style="list-style-type: none"><li>There is a discussion to be had with lighting regarding how this may be achievable and not just two-dimensional and stagnant</li></ol></li><li>Scenic will work on getting a paint elevation including the flame</li><li>Will be a pretty flat unit that is an inch deep</li></ol></li><li>Window Unit Sample is a little bit thicker than it was before to add some structure to it and will have a wooden treatment<ol style="list-style-type: none"><li>The panel at the bottom of the window will likely be about 18 inches from the top of the platform to the opening</li><li>This will all be tested during the window jump test</li></ol></li></ol></li><li>Door Placement<ol style="list-style-type: none"><li>The door will need to stay on the deck level for the production due to having blocking already set</li><li>There is the possibility of taking the arena door and shaving off some of the base as it does not need to be as big as it is<ol style="list-style-type: none"><li>The arena door is not as fast moving or easily moveable</li><li>If it is on proper skids then it could slide on and off more easily</li></ol></li></ol></li><li>The hotel sign will have to be some sort of plexiglass over the light box in order to light the letters from the inside<ol style="list-style-type: none"><li>The depth of the light box will be based on how much space lighting needs<ol style="list-style-type: none"><li>The 3 inch depth currently drafted should work for what we need</li></ol></li><li>We will have to do some testing when we return from spring break to see how it</li></ol></li></ol> |  |

| The 39 Steps Production Meeting Report  |  |
|---|--|
| <p>is all going to work</p> <ol style="list-style-type: none"><li>Please reach out to Lighting to set up a time to meet regarding the lighting of the fireplace and how that may work</li></ol>   |  |
| LIGHTING  |  |
| <ol style="list-style-type: none"><li>The hotel sign will have a layer of plexiglass in order for the light to shine through<ol style="list-style-type: none"><li>The inside of the light box is going to be lined with LED tape</li><li>The goal is to achieve the neon light effect for the sign</li><li>We will have to do some testing when we return from spring break to see how it is all going to work</li><li>The inside of the light box can be lined with mylar if needed to help the light reflect more</li><li>The depth of the light box will be 3 inches</li></ol></li><li>Linesets 28 and 8 will be available for use for extra electrics<ol style="list-style-type: none"><li>Lineset 8 will be used for texture and some backlight for the front of the stage<ol style="list-style-type: none"><li>The upstage border is close to lineset 8 so that will be something to be aware of</li><li>There is no border downstage of lineset 8 and the goal is to possibly see lighting instruments but not battens so that is something to take a look at</li></ol></li><li>28 is likely a necessity for lighting in order to achieve the shadowplay<ol style="list-style-type: none"><li>This will also be finalized through the shadowplay test</li></ol></li></ol></li><li>Lineset 16 will need to be used for pick points on the windows</li></ol> |  |
| SOUND   |  |
| <ol style="list-style-type: none"><li>Nothing at this time, thank you!</li></ol>  |  |
| COSTUMES/HAIR/MAKEUP  |  |
| <ol style="list-style-type: none"><li>Thoughts for the Sheriff Costume<ol style="list-style-type: none"><li>[REDACTED] is playing the character more feminine</li><li>Going with a more American Sheriff look with aviators and the khaki shirt to get the audience to recognize the Sheriff as a Sheriff</li><li>Similar to characters on Law and Order but casual</li></ol></li><li>On [REDACTED] clown vest there will be a small pocket where she can possibly keep some sort of makeup to touch up as the show goes on or any other funny item within</li><li>There are fitting photos on the drive from [REDACTED] will be added on later this week</li><li>[REDACTED] will be seen after spring break</li><li>Hair and Makeup is currently ventilating fronts and going to move onto styling wigs soon</li><li>Professor Jordans missing little finger will be done on the right hand and will likely be accomplished by bending the little finger down to appear missing</li></ol>  |  |
| PROPS   |  |



# *The 39 Steps* Production Meeting Report #10

| The 39 Steps Production Meeting Report |   |
|--|---|
| 1.                                     | The props pulling process has begun and is going really well!   |
| 2.                                     | The chairs for the speech part are currently pretty light   |
| 3.                                     | We are still looking for a podium   |
| 4.                                     | The cast does not have any food allergies   |
| 5.                                     | Please review the afternoon fitting schedule and reach out to [REDACTED] regarding a time to discuss some costume props <ul style="list-style-type: none"> <li>a. Wednesday 3:30-5:00 [REDACTED] is not available due to Dance Showcase work</li> </ul>   |
| 6.                                     | We will be keeping with the stage directions of the blinds in Hannay's apartment popping back up and Hannay struggling to keep them down  |
| 7.                                     | The theatrical firearms used throughout the production should be revolvers <ul style="list-style-type: none"> <li>a. It can just be one revolver that is passed around throughout the show</li> <li>b. There are plastic ones down in the prop room that can be pulled since they are never going to fire</li> <li>c. There is potentially room to play with the color of the firearms</li> </ul> |
| INTIMACY DIRECTOR                      |   |
| 1.                                     | Nothing at this time, thank you!  |
| PRODUCTION MANAGEMENT                  |   |
| 1.                                     | Nothing at this time, thank you!  |
| TECHNICAL DIRECTOR                     |   |
| 1.                                     | Can we look at the possibility of hanging the hotel sign with a bigger cable in order to help hide the cabling for lighting?  |
| 2.                                     | The 3 inch depth currently drafted for the hotel sign light box should work for what we need  |
| 3.                                     | Build is going really well and we are speeding through the build!   |
| 4.                                     | We are looking good to load in on the Friday after Spring Break   |
| PRODUCER                               |   |
| 1.                                     | Nothing at this time, thank you!  |
| PUBLICITY                              |   |
| 1.                                     | Nothing at this time, thank you!  |
| STAGE MANAGEMENT                       |   |
| 1.                                     | The cast does not have any food allergies within the main cast or understudies  |
| 2.                                     | Something to be aware of is that the door for the Jordans is in place onstage at the end of Act 1 so we will need to look at how we will be getting that out of the way in order for the grand to fly back in for intermission  |

|  |
|--|
| The 39 Steps Production Meeting Report                       |
| ZOOM RECORDING   |
| <a href="#">3/3/25 39 Steps Production Meeting Recording</a> |
| Next Meeting: Monday, March 17th 2025 4:00pm CST             |

# The 39 Steps Rehearsal Report #8

## The 39 Steps Rehearsal Report

|                           |                      |
|---------------------------|----------------------|
| Date: 3/6/25              | Director: [REDACTED] |
| Location: Knutson Theatre | SM: Grace Engstrom   |
| Start: 6:30pm CST         | Agenda: Designer Run |
| End: 9:46pm CST           | Rehearsal #: 8       |

|                         |
|-------------------------|
| Attendance: [REDACTED]  |
| Late/Absent: [REDACTED] |
| Health Injuries: N/A    |

### Work Accomplished:

- 6:30-6:40: Costume, Needs, Boundary Check In
- 6:40-6:56: Fight/Lift Call
  - 6:40-6:46: Professor Jordan and Hannay Fight Call S30
  - 6:46-6:51: Chief Inspector and Hannay Lift and Push S19
  - 6:51-6:53: Heavies and Hannay Lift S22
  - 6:53-6:54: Heavies and Hannay Backhand/Cross Punch S23
  - 6:54-6:55: Milkman and Hannay Collision S5
  - 6:55-6:56: Heavies and Hannay Punching Colton S23
- 6:56-7:12: Run Through Prep
- 7:12-7:59: Designer Run Act 1
- 7:59-8:09: 10 Minute Break
- 8:09-8:59: Designer Run Act 2
- 8:59-9:04: 5 Minute Break
- 9:04-9:21: Tech Table (Knutson)
- 9:04-9:46: Dialect Response with [REDACTED] (Room 180)

### General:

- Act 1 Run Time: 46 minutes and 25 Seconds
- Act 2 Run Time: 48 minutes and 35 seconds
- Full Show Run Time (With Bows): 1 hour 35 minutes and 43 Seconds
- We are looking at the possibility of adding understudies to the production as a part of some comedic bits throughout the show, does this pose any problems for anyone?
- Anytime that the cast is on the back shadowplay platform we are envisioning it being done through shadowplay
- [REDACTED] took videos of the run tonight and they are already uploaded on the drive in the Stage Management folder, please be sure to review those videos before our next production meeting so that we can continue our conversation on Designer Run with those who were not able to attend

### Director:

- Thank you to everyone who came to Designer Run!
- Please check in with [REDACTED] and [REDACTED] to see if there is any marking with the pulling of the handcuffs and if anything needs to be adjusted or changed in order to make it more comfortable for them

### Scenic:

- Can we add escape steps to both of the landing platforms behind the windows?
  - SR of Center Landing Platform
  - SL of SL Landing Platform

### Lighting:

- Follow spots are still in the air on whether or not we will be using them for the production

### Sound:

- Will we be using the wireless headsets for the ASM's for this production?

### Costume/Hair/Makeup:

- [REDACTED] going from Pilot 2 into Mrs. Jordan is the only costume change that there is some concern about
- Crew should be in black long sleeve and long pants, black shoes, and have no logos or bright colors present
- There is not a lot to be done in order to keep the hat on Professor Jordan during the fight so we will have to play with some different ideas on how we can possibly maneuver it in the fight scene
- We like the idea of possibly adding bum padding to Mrs. McGarrigle if we have the time to establish the piece and the look
- [REDACTED] Pamela will be redressing during A2 S29 as she comes back in the room after overhearing the Heavies

### Props:

- Nothing at this time, thank you!

### Intimacy Director:

- Nothing at this time, thank you!

### Production Manager:

- Nothing at this time, thank you!

### Technical Director:

- Can we add escape steps to both of the landing platforms behind the windows?
  - SR of Center Landing Platform
  - SL of SL Landing Platform

### Producer:

- Nothing at this time, thank you!

### Publicity:

- [REDACTED], [REDACTED] and [REDACTED] came and took pictures of Designer Run today!

### Stage Management:

- Please make sure that when we return from Spring Break we begin to track times for quick changes and begin to nail down the entrance and exit plot as well as other tracking sheets
- Please update the rehearsal run sheet for the ASM's before next rehearsal

### Next Rehearsal: 3/17/25

- Comedic Bit Timing Workshop



# *The 39 Steps* Rehearsal Report #23

## The 39 Steps Rehearsal Report

|                           |                      |
|---------------------------|----------------------|
| Date: 4/5/25              | Director: [REDACTED] |
| Location: Knutson Theatre | SM: Grace Engstrom   |
| Start: 1:00pm CST         | Agenda: First Tech   |
| End: 10:56pm CST          | Rehearsal #: 23      |

Attendance: [REDACTED]

Late/Absent: N/A

Health Injuries: [REDACTED]

**Work Accomplished:**

- 1:00-1:02: Announcements
- 1:02-1:25: Pre Show Prep
- 1:15-1:20: Intimacy Call (Arena)
- 1:24-2:10: Fight Call
- 2:10-2:15: Mic Check
- 2:15-2:31: Pre Show Prep and Training
- 2:31-2:36: 5 Minute Break
- 2:36-4:01: First Tech Thru
- 4:01-4:11: 10 Minute Break
- 4:11-5:00: Continue First Tech Thru
- 5:00-6:30: Dinner Break
- 6:30-6:40: Cast into Mics and Mic Check
- 6:40-7:56: Continue First Tech Thru
- 7:56-8:06: 10 Minute Break
- 8:06-9:24: Continue First Tech Thru
- 9:24-9:34: 10 Minute Break
- 9:34-9:52: Continue First Tech Thru

- 9:52-10:25: Tech Table
- 10:25-10:56: Cast Notes in 180

**General:**

1. Thank you all for your amazing work on the show it is all looking really good


**Director:**

1. Nothing at this time, thank you!

**Scenic:**

1. We are going to be cutting off 6 inches on the bed so that the actors are able to have their feet touch the floor
2. Director Notes
  - a. The SR window is going to come down at the end of S6 so that we can take the blind off and then cue all windows to rise together for S7
  - b. Love the hotel sign!
3. Please communicate with Lighting and XXXX to see if we can find a fix for the fireplace
4. The phone living on the platform rather than the side table is intentional
5. Director is okay with Sheriff not having a chair at the beginning of A2

**Lighting:**

1. Director Notes:
  - a. There were a couple of sharp light cue shifts going from warm to cool moments, is there a way those could be a little longer to soften them?
  - b. The light cue timing is 0.5 seconds for the Hannay light switches
  - c. Love lamp post light!
  - d. We are going to adjust  entrance at the top of S4
    - i. Take a look at the pink lights in that scene
  - e. Can the blinking red light on the phone happen only on the 4 quicklys?
  - f. The lighting on the sign reading on the train looked really nice!
  - g. Can we look at the bleeding red light during the Salesmen scenes?
  - h. The moving lights may not be able to work during the salesmen scenes because they are moving so fast
  - i. Is it possible to have the shadowplay lights go out and then come back on for the bridge hanging scene so that we don't see actors running up and down the steps?
  - j. Can we possibly lower the front light for the train shadowplay sequence?
  - k. Love the lots of smoke!
  - l. The backlighting on the moors looked really good
    - i. We are going to work on focusing those backlights more so that we can see more of the moors
  - m. Can the shift to the red during the crofter's prayer be as the crofter gets more and more angry?

- n. The dancing light for the Jordans may not be noticeable unless we possibly look at putting that behind the door instead
  - o. There was a lot of red bleeding onto the stage from the side booms, is it possible to find a way to soften that light?
  - p. The end of Act 1 had a really good Nazi feel to it
    - i. Is it possible to wait to bring that feel into the scene until they have begun dancing?
  - q. Can we look at something other than the red light for the chase scene?
  - r. Love the moore lights!
  - s. Love the pink lights on [REDACTED] and [REDACTED] at the end of the McGarrigles and then the harsh shift out of it
  - t. The lights on the Mr. Memory gunshot were beautiful
  - u. Can we look at getting some fun lights during bows?
2. Please communicate with Scenic and [REDACTED] to see if we can find a fix for the fireplace
  3. Look at adjusting the moving lights when actors are moving through the house as the timing is a little bit off
  4. Can the moors stay lit through the crofter scenes and all the way through the plane bit?

**Sound:**

1. Director Notes:
  - a. Loved the pre-show music!
  - b. Loved the S1 underscoring!
  - c. Can the Mr. Memory tune at the beginning go out a little bit earlier than it did?
    - i. It went long once and then shorter the next time can we go somewhere in the middle? For example can it possibly stop at the harmonizing?
  - d. Gunshot sound effects were amazing!
  - e. Can we have clown mics off during the second lamp bit so that it looks less intentional
  - f. We are going to adjust [REDACTED] entrance at the top of S4 to see how the music may relate
    - i. Look at possibly having the music come in earlier?
  - g. The second machine gun sound for the airplane was a lot quieter, can we look at making that the same volume as the first one?
  - h. Would it be possible to either lower the Jerusalem music or turn up [REDACTED] mic so that we can still clearly hear him under the music?
  - i. Can we look at possibly making the sheep sound effect louder?
  - j. Love the romance on [REDACTED] and [REDACTED] at the end of the McGarrigles and then the sharp shift out of it
  - k. Would it be possible to play the Mr. Memory theme after the jitterbug as [REDACTED] and [REDACTED] enter at the top of S30
2. [REDACTED] will be making the shrieking cat noise on his own at the top of A2
3. The car chair crash will now be made by a crash box
4. Can you please send [REDACTED] the Mr. Memory theme song so that he is able to start practicing it so he is able to whistle and hum the song

# The 39 Steps Rehearsal Report #23

|   |
|---|
| <b>Costume/Hair/Makeup:</b>   |
| 1. [X][X] and [X][X] are the two crew members that are going to be playing the Bobby Cops in A2 S30   |
| 2. [X][X] took a small fall backstage that ended up creating a really small hole in the outer lining on his Hannay hat on the top on the front, can we take a look at this and see if this is something we need to/are able to repair?  |
| <b>Props:</b>   |
| 1. Director Notes:<br>a. Can the blinds be pulled a little bit faster in S3<br>i. Faster within reason<br>b. The SR window is going to come down at the end of S6 so that we can take the blind off and then cue all windows to rise together for S7<br>c. The newspaper looks great! |
| 2. The hymn book is too big for the crofter coat<br>a. Can we look to see if we can find a smaller one?   |
| 3. Stage Management checked in with [X][X] and [X][X] and they said that the handcuffs are fine but I am going to check in with them tomorrow after the afternoon run again just to ensure that they are still feeling okay about them after another run                              |
| <b>Intimacy Director:</b>   |
| 1. Nothing at this time, thank you!   |
| <b>Production Manager:</b>  |
| 1. Nothing at this time, thank you!   |
| <b>Technical Director:</b>  |
| 1. We are going to be cutting off 6 inches on the bed so that the actors are able to have their feet touch the floor  |
| 2. Is there a way to minimize the sound that the windows make when they are moving within their tracks?   |
| 3. Can we cut some black fabric to put on the bottom of the center drop so that we don't see the actors' feet when they are on the shadowplay platform?   |
| 4. Monday please look at the traveller track to see if there is a way to prevent those from swinging as much  |
| 5. Can we check to make sure that the interior spike on the moors is specific and consistent  |
| 6. Can we take a look at the hotel sign? There seems to be some light bleeding on the outer edges   |
| <b>Producer:</b>  |
| 1. Nothing at this time, thank you!   |

|   |
|---|
| <b>Publicity:</b>   |
| 1. Nothing at this time, thank you!   |
| <b>Stage Management:</b>  |
| 1. Please make sure to put glow tape on all steps and platforms before tech begins tomorrow   |
| 2. Please assign someone to do the crash box backstage left when the clowns crash with the car chairs   |
| 3. Please add for the center drop to be flown in during the Palladium during S30  |
| <b>Next Rehearsal: 4/6/25</b>   |
| <ul style="list-style-type: none"><li>1:00-5:00pm: Second Tech Work Thru</li><li>5:00-6:30pm: Dinner Break</li><li>6:30-11:00pm: Quick Change Rehearsal</li></ul> |



# The 39 Steps Performance Report #1

| The 39 Steps Performance Report   |   |
|---|---|
| Date: 4/10/25   | Show Number: #1   |
| Show Start: 7:32pm CST  | Show End: 10:02pm CST   |
| Act 1 Run: 1:05:14    Act 2 Run: 1:08:22  | Intermission Run: 15:02   |
| Location: Knutson Theatre   | House Count: 94   |
| House Open: 7:00pm CST  | House Manager: [REDACTED]   |
| Late/Absent: N/A  | Next Performance: Friday, April 11th at 7:30pm CST                    |
| Audience Reaction: The audience loved that show! We had great reactions throughout and ended the night with a standing ovation from the crowd!  | Weather: It was a clear night with temperatures in the mid to low 50s |
| Todays Schedule: <ul style="list-style-type: none"><li>6:00-6:05: Cast into Mics</li><li>6:00-6:23: Stage Prepped</li><li>6:05-6:15: Cast Warmups (Arena)</li><li>6:15-6:23: Intimacy Call (Arena)</li><li>6:23-6:43: Fight Call</li><li>6:43-6:45: Mic Check</li><li>6:45-7:00: Pre Show Prep and Cast to Wardrobe</li><li>7:00-7:32: House Open</li><li>7:15-7:32: [REDACTED] Onstage</li><li>7:32-8:37: Act 1</li><li>8:37-8:53: Intermission</li><li>8:53-10:02 : Act 2</li></ul> |   |
| General:  |   |
| 1. We opened a show!  |   |
| Director:   |   |
| 1. Nothing at this time, thank you!   |   |
| Scenic:   |   |

|  |
|--|
| 1. The break towards the top of the bed is falling off, please let us know if we need to have actors be more gentle with the bed to prevent this from happening again  |
| Lights:  |
| 1. Nothing at this time, thank you!  |
| Sound:   |
| 1. [REDACTED] was having some trouble with the sound booth keyboard towards the end of the show, she said that it wasn't going when she pressed the button, can we possibly have someone take a look at this before the show tomorrow? |
| 2. There were a few mishits on the applause Sound Cues in S2 and on SQ 375   |
| Costumes/Hair/Makeup:  |
| 1. The sole on both of [REDACTED] two tone shoes is falling off, but [REDACTED] is working on getting those fixed for tomorrow   |
| Props:   |
| 1. Nothing at this time, thank you!  |
| Intimacy Director:   |
| 1. Nothing at this time, thank you!  |
| Production Manager:  |
| 1. Nothing at this time, thank you!  |
| Technical Director:  |
| 1. The break towards the top of the bed is falling off, please let us know if we need to have actors be more gentle with the bed to prevent this from happening again  |
| Producer:  |
| 1. Nothing at this time, thank you!  |
| Publicity:   |
| 1. Nothing at this time, thank you!  |
| Stage Manager:   |
| 1. Reminder to please unlock the SM locker at the beginning of the night   |

# The 39 Steps Run Sheet

| The 39 Steps Run Sheet |             |                          |                                       |                              |        |             |  |
|------------------------|-------------|--------------------------|---------------------------------------|------------------------------|--------|-------------|--|
| Who:                   | Task:       | What:                    | Where:                                | When:                        | Page # | Spike Color | Notes:   |
| Pre Show               |             |                          |                                       |                              |        |             |  |
|                        | Unlock      | All Doors                | -                                     | Upon Arrival                 | -      | -           |  |
|                        | Turn On     | All Lights               | -                                     | Upon Arrival                 | -      | -           |  |
|                        | Unlock      | Props Cabinet            | Backstage Right                       | -                            | -      | -           |  |
|                        | Unlock      | Dressing Rooms           | -                                     | -                            | -      | -           |  |
|                        | Strike      | Ghost Light              | -                                     | -                            | -      | -           |  |
|                        | Preset      | Door U's                 | Booth, Stairway, Shop Doors, USL, DSR | -                            | -      | -           |  |
|                        | Highlight   | Sign In Sheet            | -                                     | One Minute After Call Time   | -      | -           |  |
|                        | Put On      | Mics                     | Backstage Right                       | Upon Arrival                 | -      | -           |  |
|                        | Preset      | SR Props Table           | SR                                    | Upon Arrival                 | -      | -           |  |
|                        | Preset      | Banner                   | On Podium                             | While setting up props table | -      | -           |  |
|                        | Preset      | SL Props Table           | SL                                    | Upon Arrival                 | -      | -           |  |
|                        | Sweep       | Stage                    | Onstage                               | Upon Arrival                 | -      | -           |  |
|                        | Sweep       | Backstage                | Hallway/Backstage                     | Upon Arrival                 | -      | -           |  |
|                        | Mop         | Stage                    | Onstage                               | After Stage is Swept         | -      | -           | Start at Quick Change Rehearsal  |
|                        | Mop         | Backstage                | Hallway/Backstage                     | After Stage is Swept         | -      | -           | Start at Quick Change Rehearsal  |
|                        | Test        | SL Window                | USL                                   | After Stage is Swept         | -      | -           |  |
|                        | Test        | Center Window            | USL                                   | After Stage is Swept         | -      | -           |  |
|                        | Test        | SR Window                | USR                                   | After Stage is Swept         | -      | -           |  |
|                        | Call        | Intimacy                 | Arena                                 | After Stage is Swept         | -      | -           |  |
|                        | Check       | Dimmer                   | Onstage                               | After Stage is Swept         | -      | -           |  |
|                        | Fly In      | Legs                     | Lineset 5, 10, 15                     | After Stage is Dry           | -      | Green       |  |
|                        | Fly In      | Legs                     | Lineset 18, 25, 30                    | After Stage is Dry           | -      | Green       |  |
|                        | Call        | Fight/Lift/Window Jump   | Onstage                               | After Intimacy Call          | -      | -           | Crew please be standing by to help shift things on and off for fight call  |
|                        | Check       | Mics                     | Onstage                               | After Fight Call             | -      | -           |  |
|                        | Prep/Preset | Act 1 Consumables        | Shop                                  | After Prop Tables are Preset | -      | -           | Start at first dress- Scotch, Biscuits   |
|                        | Prep/Preset | Backstage Area           | Backstage                             | After Stage is Dry           | -      | -           | Make sure that all chairs and tables are on the correct side of the stage  |
|                        | Preset      | 1 Pound Notes, Hymn Book | Actor Costumes                        | After Mic Check              | -      | -           | Please work with costume crew to get the two 1 pound notes in the milkman coat and the hymn book in the crofter jacket |
|                        | Fly In      | Center Drop              | Lineset 23                            | After Mic Check              | -      | Brown       |  |
|                        | Fly In      | Traveler Drop            | Lineset 20                            | After Mic Check              | -      | Green       | Knuckle Buster   |
|                        | Fly In      | Shadowplay Lights        | Lineset 28                            | After Mic Check              | -      | Green       |  |
|                        | Preset      | Side Table               | DSC                                   | After Mic Check              | -      | Pink        |  |
|                        | Preset      | Scotch Bottle            | DSC on Hannay Side Table              | After Mic Check              | -      | -           |  |
|                        | Preset      | Scotch Glass x1          | DSC on Hannay Side Table              | After Mic Check              | -      | -           |  |
|                        | Preset      | Lamp                     | DSC on Hannay Side Table              | After Mic Check              | -      | -           |  |
|                        | Preset      | Telephone                | SL Top Platform                       | After Mic Check              | -      | Pink        |  |

|         |                |                              |                                      |  |    |        |   |
|---------|----------------|------------------------------|--------------------------------------|--|----|--------|---|
|         | Preset         | Green Wingback Chair         | DSC                                  | After Mic Check  | -  | Pink   |   |
|         | Preset         | Window Blind (starting open) | SL Window                            | After Mic Check  | -  | -      | Please also do a pre show check making sure that all of the mechanisms are in place |
|         | Preset         | SR Side Tabs                 | Backstage Right                      | After Stage is Set   | -  | Pink   |   |
|         | Preset         | SL Side Tabs                 | Backstage Left                       | After Stage is Set   | -  | Pink   |   |
|         | Fly In         | Grand                        | Lineset 2                            | After Mic Check  | -  | Green  | Knuckle Buster  |
|         | Cue            |                              | Onstage through USR Vom              | 15 minutes before Curtain                                    | -  | -      |   |
|         | Call           | Places                       | Backstage                            | 3 minutes before Curtain                                     | -  | -      | Ensure Actors are on their respective sides and communicate with Stage Manager      |
| Act One |                |                              |                                      |  |    |        |   |
|         | Shift Offstage | Scotch Bottle                | USR Vom                              | After Hannay exits USL Vom                                   | 10 | -      |   |
|         | Shift Offstage | Scotch Glass                 | USR Vom                              | After Hannay exits USL Vom                                   | 10 | -      |   |
|         | Shift Offstage | 39 Steps Novel               | USR Vom                              | After Hannay exits USL Vom                                   | 10 | -      |   |
|         | Shift Offstage | Lamp                         | USR Vom                              | After Hannay exits USL Vom                                   | 10 | -      |   |
|         | Shift Offstage | Side Table                   | USR Vom                              | After Hannay exits USL Vom                                   | 10 | Pink   |   |
|         | Shift Offstage | Green Wingback Chair         | USR Vom                              | After Hannay exits USL Vom                                   | 10 | Pink   |   |
|         | Shift Onstage  | 2 Audience Chairs            | SL Vom                               | After Hannay exits USL Vom                                   | 10 | Pink   | Red and Black Chairs  |
|         | Shift Onstage  | Side Table                   | DSR to SL in front of Lower Platform | During A1 S2 behind the grand                                | 11 | Pink   | Crossing over the SR Platform   |
|         | Preset         | Scotch Bottle                | Hannay Side Table                    | During A1 S2 behind the grand                                | 11 | -      | Crossing over the SR Platform   |
|         | Preset         | Scotch Glasses x2            | Hannay Side Table                    | During A1 S2 behind the grand                                | 11 | -      | Crossing over the SR Platform   |
|         | Preset         | Lamp                         | Hannay Side Table                    | During A1 S2 behind the grand                                | 11 | -      | Crossing over the SR Platform   |
|         | Shift Onstage  | Green Wingback Chair         | DSR to SL in front of Lower Platform | During A1 S2 behind the grand                                | 11 | Pink   | Crossing over the SR Platform   |
|         | Raise          | SR Window                    | USR                                  | End of A1 S2 before grand is raised                          | 15 | -      | Wait for cue from   |
|         | Fly Out        | Grand                        | Lineset 2                            | After Mr. Memory and Compere exit USR Vom                    | 15 | Orange |   |
|         | Shift Offstage | 2 Audience Chairs            | SL Vom                               | After Mr. Memory and Compere exit USR Vom                    | 15 | Pink   | Red and Black Chairs  |
|         | Pull Up        | Window Blind                 | Behind SR Window                     | Top of A1 S3 when Hannay is trying to close the window blind | 16 | -      | This will happen 3 times please watch for cues from                                 |
|         | Fly Out        | Traveler Drop                | Lineset 20                           | As the Train Whistle combines with Mrs. Higgins scream       | 25 | Orange |   |
|         | Fly In         | Center Drop                  | Lineset 23                           | As the Train Whistle combines with Mrs. Higgins scream       | 25 | Green  | Knuckle Buster  |
|         | Lower          | SR Window                    | USR                                  | As the Train Whistle combines with Mrs. Higgins scream       | 25 | -      |   |
|         | Shift Offstage | Window Blind                 | SL Window                            | As the Train Whistle combines with Mrs. Higgins scream       | 25 | -      | Set on the back of the SR Masking Flat  |
|         | Shift Offstage | Scotch Bottle                | DSL                                  | As the Train Whistle combines with Mrs. Higgins scream       | 25 | -      |   |
|         | Shift Offstage | Scotch Glasses x2            | DSL                                  | As the Train Whistle combines with Mrs. Higgins scream       | 25 | -      |   |
|         | Shift Offstage | Telephone                    | DSL                                  | As the Train Whistle combines with Mrs. Higgins scream       | 25 | -      |   |
|         | Shift Offstage | Lamp                         | DSL                                  | As the Train Whistle combines with Mrs. Higgins scream       | 25 | Pink   |   |



# The 39 Steps Run Sheet

|        |                |                                   |                                      |  |    |        |   |
|--------|----------------|-----------------------------------|--------------------------------------|--|----|--------|---|
| XXXX   | Shift Offstage | Side Table                        | DSL                                  | As the Train Whistle combines with Mrs. Higgins scream                               | 25 | Pink   |   |
| XXXXXX | Shift Offstage | Green Wingback Chair              | DSL                                  | As the Train Whistle combines with Mrs. Higgins scream                               | 25 | Pink   |   |
| XXXX   | Raise          | SR Window                         | USR                                  | After Hannay Apartment is Struck   | 25 | -      | Wait from cue from XXXX to raise windows together   |
| XXXX   | Raise          | Center Window                     | USL                                  | After Hannay Apartment is Struck   | 25 | -      | Wait from cue from XXXX to raise windows together   |
| XX     | Raise          | SL Window                         | USL                                  | After Hannay Apartment is Struck   | 25 | -      | Wait from cue from XXXX to raise windows together   |
| XXXX   | Track In       | Traveler Drop                     | Lineset 20                           | During Train Scenes  | 25 | Orange | While it is in it's flown out position after raising the center window                                  |
| XXXX   | Shift Onstage  | Pamela Train Chair                | Onto Lower Platform                  | As Policemen cross downstage searching the audience for Hannay                       | 34 | Orange | Yellow Armchair   |
| XXXX   | Shift Offstage | Pamela Train Chair                | SR Steps off Lower Platform          | After the train screeches to a halt sending the actors off SR                        | 36 | Orange | Yellow Armchair   |
| XXXX   | Lower          | SR Window                         | USR                                  | After the train screeches to a halt sending the actors off SR                        | 36 | -      |   |
| XXXX   | Lower          | Center Window                     | USL                                  | After the train screeches to a halt sending the actors off SR                        | 36 | -      |   |
| XX     | Lower          | SL Window                         | USL                                  | After the train screeches to a halt sending the actors off SR                        | 36 | -      |   |
| XXXX   | Cue            | XXXX                              | USR                                  | When actors are set in place behind the shadowplay drop                              | 37 | -      | This will help in order to SM to know when to call lights up  |
| XXXX   | Fly Out        | Center Drop                       | Lineset 23                           | As the Radio Announcer begins  | 37 | Orange |   |
| XXXX   | Fly Out        | Shadowplay Lights                 | Lineset 28                           | As the Radio Announcer begins  | 37 | Orange |   |
| XXXX   | Fly In         | Traveler Drop                     | Lineset 20                           | As the Radio Announcer begins  | 37 | Green  | Knuckle Buster  |
| XXXXXX | Shift Onstage  | Doorway                           | DSL between pro and platforms        | After Radio Announcer: Police had to call off the search in the gathering darkness.. | 38 | Orange | Crofter Side  |
| XXXX   | Shift Offstage | Map of Scotland                   | USR Vom                              | Crofter: It's fourteen miles. The other side of the loch.                            | 39 | -      | During the scene enter and exit through the USR Vom frustrated interacting with actors                  |
| XXXX   | Raise          | SR Window                         | USR                                  | After Hannay exits through the door  | 40 |        | Wait for cue from XXXX to move windows together   |
| XX     | Raise          | SL Window                         | USL                                  | After Hannay exits through the door  | 40 |        | Wait for cue from XXXX to move windows together   |
| XXXXXX | Shift Onstage  | Crofter Table                     | DSL to Onstage DSR                   | After Hannay exits through the door  | 40 | Yellow | Brown Table   |
| XXXXXX | Shift Onstage  | Brown Chairs x3                   | DSL to Onstage DSR                   | After Hannay exits through the door  | 40 | Yellow |   |
| XXXX   | Shift Onstage  | Grey Rolling Chair                | DSL to SL in front of Lower Platform | After Hannay exits through the door  | 40 | Yellow | With yellow fabric draped on the back   |
| XXXXXX | Shift Offstage | Doorway                           | DSR                                  | After Hannay exits through the door  | 40 | Orange | Crofter Side  |
| XXXXXX | Standby        | Crofter Table Setting and Herring | DSR                                  | After Crofter Interior is set  | 41 | -      | Please standby DSL in the first wing with the dishes so that XXXX can come and grab the dishes from you |
| XXXX   | Shift Offstage | Glasses x3                        | DSR                                  | End of A1 S13 after Margaret exits DSL   | 44 | -      |   |
| XXXX   | Shift Offstage | Silverware x3                     | DSR                                  | End of A1 S13 after Margaret exits DSL   | 44 | -      |   |
| XXXX   | Shift Offstage | Plates x3                         | DSR                                  | End of A1 S13 after Margaret exits DSL   | 44 | -      |   |
| XXXX   | Shift Offstage | Newspaper                         | DSR                                  | End of A1 S13 after Margaret exits DSL   | 44 | -      |   |
| XXXX   | Shift Offstage | Herring                           | DSR                                  | End of A1 S13 after Margaret exits DSL   | 44 | -      |   |

|              |                |                    |                               |   |    |        |  |
|--------------|----------------|--------------------|-------------------------------|---|----|--------|--|
| XXXX         | Spot           | Jumpers            | USL                           | Be in place by Hannays- This is your husband's coat!        | 47 | -      |  |
| XXXX         | Lower          | SR Window          | USR                           | After Policemen have chased Hannay into the USL Vom         | 48 | -      |  |
| XXXX         | Lower          | SL Window          | USL                           | After Policemen have chased Hannay into the USL Vom         | 48 | -      |  |
| XXXXXX       | Shift Offstage | Crofter Table      | DSR                           | After Policemen have chased Hannay into the USL Vom         | 48 | Yellow | Brown Table  |
| XXXXXX       | Shift Offstage | Brown Chairs x3    | DSR                           | After Policemen have chased Hannay into the USL Vom         | 48 | Yellow |  |
| XXXX         | Shift Offstage | Grey Rolling Chair | DSL                           | After Policemen have chased Hannay into the USL Vom         | 48 | Yellow | With yellow fabric draped on back  |
| XXXX         | Fly In         | Center Drop        | Lineset 23                    | After Policemen have chased Hannay into the USL Vom         | 48 | Green  | Knuckle Buster   |
| XXXX         | Track Out      | Traveler Drop      | Lineset 20                    | After Policemen have chased Hannay into the USL Vom         | 48 | Green  |  |
| XXXX         | Fly In         | Shadowplay Lights  | Lineset 28                    | Right After Flying out Center Drop                          | 48 | Green  |  |
| XXXX         | Re-dress       | Chair              | Backstage Left                | After shifting it offstage                                  | 48 | -      | Add red fabric and pillow  |
| XXXX         | Fly Out        | Traveler Drop      | Lineset 20                    | As Hannay travels around the stage looking around           | 50 | Orange |  |
| XXXX         | Fly Out        | Center Drop        | Lineset 23                    | As Hannay travels around the stage looking around           | 50 | Brown  |  |
| XXXXXX       | Shift Onstage  | Doorway            | DSR between pro and platforms | As Hannay exits DSL   | 51 | Orange | Jordan Side  |
| XXXX         | Shift Onstage  | Grey Rolling Chair | DSL to SL on apron            | As Hannay opens and closes the doorway                      | 54 | Green  | With red fabric and pillow   |
| XXXXXX       | Shift Offstage | Doorway            | DSR                           | As Jordans are dancing around Hannay and focus is downstage | 60 | Orange | Jordan Side  |
| XXXX         | Fly In         | Grand              | Lineset 2                     | As Jordan's wheel Hannay back                               | 59 | Green  | Knuckle Buster   |
| Intermission |                |                    |                               |   |    |        |  |
| XXXX         | Shift Offstage | Grey Rolling Chair | DSL                           | After Intermission has begun                                | 60 | Green  | With red fabric and pillow   |
| XXXX         | Fly Out        | Center Drop        | Lineset 23                    | After Intermission has begun                                | 60 | Orange |  |
| XXXX         | Fly In         | Traveler Drop      | Lineset 20                    | After Intermission has begun                                | 60 | Green  | Knuckle Buster   |
| XXXX         | Track In       | Traveler Drop      | Lineset 20                    | After Intermission has begun                                | 60 | Orange |  |
| XXXX         | Fly Out        | Shadowplay Lights  | Lineset 28                    | After Intermission has begun                                | 60 | Orange |  |
| XXXXXX       | Prep           | Act 2 Consumables  | Shop                          | After Intermission has begun                                | 60 | -      | Start at first dress- Biscuits, Sandwiches, Whisky, Milk                       |
| XXXX         | Change Sides   | Side Table         | From BSL-BSR                  | After Intermission has begun                                | 60 | -      |  |
| XXXX         | Retrieve       | Bullet             | Backstage                     | After Intermission has begun                                | 60 | -      |  |
| XXXXXX       | Preset         | Sheriff Desk       | DSR in front of the Grand     | 5 minutes into intermission                                 | 60 | Orange |  |
| XXXX         | Preset         | Telephone          | On Sheriffs Desk              | 5 minutes into intermission                                 | 60 | -      |  |
| XXXX         | Preset         | Biscuits           | On Sheriffs Desk              | 5 minutes into intermission                                 | 60 | -      |  |
| XXXX         | Preset         | Garibaldi          | On Sheriffs Desk              | 5 minutes into intermission                                 | 60 | -      |  |
|              |                |                    |                               |   |    |        |  |
| XXXX         | Call           | Places             | Backstage                     | 3 minutes before Act 2                                      | -  | -      | Ensure Actors are on their respective sides and communicate with Stage Manager |
| XXXX         | Raise          | SL Window          | USL                           | At Places   | 60 | -      | Stand on top of of the rope while the window is raised until end of A2 S19     |
| Act Two      |                |                    |                               |   |    |        |  |



# The 39 Steps Run Sheet

|          |                |                        |   |   |    |        |   |
|----------|----------------|------------------------|---|---|----|--------|---|
| XXXX     | Fly Out        | Grand                  | Lineset 2                                     | Top of A2   | 61 | Orange |   |
| XXXX     | Place U        | -                      | DSL Outside Door                              | After Act 2 has begun   | 62 | -      |   |
| XXXXXX   | Spot           | Jumpers                | USL   | Be in place by Sheriffs- Grab him man!                                  | 63 | -      |   |
| XXXX     | Track Out      | Traveler Drop          | Lineset 20                                    | After Sheriff runs off crying and eating cookies                        | 64 | Green  |   |
| XXXX     | Shift Offstage | Telephone              | USR Vom                                       | After Sheriff runs off crying and eating cookies                        | 64 | -      |   |
| XXXX     | Shift Offstage | Biscuits               | USR Vom                                       | After Sheriff runs off crying and eating cookies                        | 64 | -      |   |
| XXXX     | Shift Offstage | Garibaldi              | USR Vom                                       | After Sheriff runs off crying and eating cookies                        | 64 | -      |   |
| XXXXXX   | Shift Offstage | Sheriff Desk           | USR Vom                                       | After Sheriff runs off crying and eating cookies                        | 64 | Orange |   |
| XXXX     | Lower          | SL Window              | USL   | After Sheriff runs off crying and eating cookies                        | 64 | -      |   |
| XXXX     | Change Sides   | Telephone              | From BSR-BSL                                  | After striking the Sheriff's Office                                     | 64 | -      |   |
| XXXX     | Fly In         | Center Drop            | Lineset 23                                    | After Hannay exits with Marching Band                                   | 66 | Brown  |   |
| XXXX     | Shift Onstage  | Brown Chair x1         | DSL onto Lower Platform                       | Top of A2 S21   | 66 | Orange |   |
| XXXX     | Shift Onstage  | Podium and Banner      | USR Vom to Center Stage                       | Dunwoody: Look! He's here Mr. Macquarrie!                               | 66 | Orange |   |
| XXXX     | Shift Offstage | Brown Chair x1         | DSL off Lower Platform                        | As the Heavies chase Hannay around Podium                               | 70 | Orange |   |
| XXXX     | Shift Offstage | Podium and Banner      | DSR   | As Hannay uses the Podium to fend off heavies                           | 70 | -      | Grabbing the podium from Hannay                               |
| XXXX     | Strike         | Banner                 | Podium  | After XXXX has brought it offstage                                      | 70 | -      |   |
| XXXX     | Change Sides   | Podium                 | From BSR-BSL                                  | After striking the Banner   | 70 | -      | Place lace on podium  |
| XXXX     | Shift Onstage  | Car Chair #1           | DSL to Center Stage                           | After the Heavies realize they need to build the car                    | 72 | Orange | Red and Black Chair   |
| XXXX     | Shift Onstage  | Car Chair #2           | DSR to Center Stage                           | After the Heavies realize they need to build the car                    | 72 | Orange | Brown Chair   |
| XXXX     | Shift Onstage  | Car Chair #3           | DSL to Center Stage                           | After the first two chairs are set                                      | 72 | Orange | Brown Rolling Chair   |
| XXXX     | Shift Onstage  | Car Chair #4           | DSR to Center Stage                           | After setting the third chair   | 72 | Orange | Brown Chair   |
| XXXX     | Fly Out        | Center Drop            | Lineset 23                                    | As the 4 in the car lurch to a stop                                     | 73 | Orange |   |
| XXXX     | Shift Offstage | Stack of Car Chairs    | DSR   | End of A2 S24   | 75 | -      |   |
| XXXX     | Shake          | Crash Box              | DSR   | After Heavy 1 exits after Heavy 2                                       | 75 | -      |   |
| XXXX     | Change Sides   | 2 Red and Black Chairs | From BSL-BSR                                  | After the crash box sound   | 75 | -      |   |
| XXXXXX   | Shift Onstage  | Stille Rod             | DSR   | Hannay: What IS that tune!  | 77 | -      |   |
| XXXXXX   | Shift Offstage | Stille Rod             | DSR   | Pamela: I say what is the use of all this?                              | 77 | -      | Exit in front of the actors                                   |
| XXXX     | Fly In         | Center Drop            | Lineset 23                                    | As the Scottish Pipe music begins to play                               | 79 | Brown  |   |
| XXXX     | Fly Out        | Traveler Drop          | Lineset 20                                    | As the Scottish Pipe music begins to play                               | 79 | Orange |   |
| XXXX     | Fly In         | Hotel Sign             | Linset 19                                     | As the Scottish Pipe music begins to play                               | 79 | Green  | Knuckle Buster  |
| XXXXXX   | Shift Onstage  | Podium                 | DSL onto Top Platform                         | As the Scottish Pipe music begins to play                               | 79 | Orange | With Reception Bell, Guest Book, Pen/Pencil and Phone on desk |
| XXXX     | Fly In         | Fireplace              | Lineset 4                                     | As Mrs. McGarrigle, Hannay and Pamela begin to cross down to hotel room | 83 | Green  | Knuckle Buster  |
| XXXXXXXX | Shift Onstage  | Hotel Bed              | DSL to Stage Right by Lower Platform          | As Mrs. McGarrigle, Hannay and Pamela begin to cross down to hotel room | 83 | Green  |   |
| XXXX     | Shift Onstage  | Side Table             | DSR to Stage Right in front of Lower Platform | As Mrs. McGarrigle, Hannay and Pamela begin to cross down to hotel room | 83 | Green  |   |
| XXXX     | Fly Out        | Fireplace              | Lineset 4                                     | As Pamela crosses up to SL Lower Platform                               | 88 | Orange |   |
| XXXX     | Fly In         | Fireplace              | Lineset 4                                     | As Pamela crosses back down to the hotel room                           | 91 | Green  | Knuckle Buster  |
| XXXX     | Fly Out        | Fireplace              | Lineset 4                                     | After Pamela exits DSR  | 95 | Orange |   |
| XXXX     | Fly Out        | Hotel Sign             | Lineset 19                                    | After Pamela exits DSR  | 95 | Orange |   |
| XXXXXX   | Shift Offstage | Reception Bell         | DSL   | After Pamela exits DSR  | 95 | -      |   |
| XXXXXX   | Shift Offstage | Guest Book             | DSL   | After Pamela exits DSR  | 95 | -      |   |

|           |                |                         |  |  |     |        |  |
|-----------|----------------|-------------------------|--|--|-----|--------|--|
| XXXX      | Shift Offstage | Pen/Pencil              | DSL  | After Pamela exits DSR                                       | 95  | -      |  |
| XXXX      | Shift Offstage | Telephone               | DSL  | After Pamela exits DSR                                       | 95  | -      |  |
| XXXX      | Shift Offstage | Podium                  | DSL  | After Pamela exits DSR                                       | 95  | Orange |  |
| XXXXXX    | Shift Offstage | Hotel Bed               | DSL  | After Pamela exits DSR                                       | 95  | Green  |  |
| XXXX      | Shift Offstage | Hotel Tray              | DSR  | After Pamela exits DSR                                       | 95  | -      | With Milk Tumbler and Whiskey Glass  |
| XXXX      | Shift Offstage | Side Table              | DSR  | After Pamela exits DSR                                       | 95  | Green  |  |
| XXXX      | Fly In         | Traveler Drop           | Lineset 20                                 | After Pamela exits DSR                                       | 95  | Green  | Knuckle Buster   |
| XXXXXXXX  | Shift Onstage  | 2 Audience Chairs       | SR Vom                                     | After Pamela exits DSR                                       | 95  | Pink   | Red and Black Chairs   |
| XXXX      | Shift Onstage  | 1 Audience Chair        | SL Vom                                     | After Pamela exits DSR                                       | 95  | Pink   | Red and Black Chairs   |
| XXXX      | Act As         | Bobby Cop               | SR Steps onto Lower Platform               | Pamela: Well they've checked and they're absolutely certain. | 97  | -      | Exit DSL as Inspector Albright chases Hannay into the audience                     |
| XXXX      | Act As         | Bobby Cop               | DSL onto Top Platform                      | Pamela: Well they've checked and they're absolutely certain. | 97  | -      | Exit DSL as Inspector Albright chases Hannay into the audience                     |
| XXXX      | Throw          | Professor Jordan Dummy  | DSL onto the steps                         | After Professor Jordan has exited DSL                        | 101 | -      |  |
| XXXX      | Fly In         | Grand                   | Lineset 2                                  | As Hannay and Pamela back up onto apron                      | 103 | Green  | Knuckle Buster   |
| XXXX      | Strike         | Professor Jordan Dummy  | DSL  | After the Grand has flown is                                 | 103 | -      |  |
| XXXXXXXX  | Shift Onstage  | Christmas Tree          | Through the grand                          | Hannay: Happy Christmas Darling                              | 105 | -      | One person will need to page the curtain, Remove from table stand and hold up high |
| XXXXXXXX  | Shift Offstage | Christmas Tree          | Through the grand                          | Blackout after scene   | 105 | -      |  |
| XXXX      | Fly Out        | Grand                   | Lineset 2                                  | After Hannay and Pamela take their first bow                 | 105 | Orange |  |
| XXXX      | Fly In         | Grand                   | Lineset 2                                  | After the 4 actors take their final bows                     | 105 | Green  | Knuckle Buster   |
| Post Show |                |                         |  |  |     |        |  |
| XXXX      | Put Away       | Mics                    | Backstage Right                            | After Actors get out of Mics                                 | -   | -      |  |
| XXXX      | Fly Out        | Grand                   | Lineset 2                                  | After House is Clear   | -   | Orange |  |
| XXXX      | Shift Offstage | 1 Audience Chair        | SL Vom                                     | After House is Clear   | -   | Pink   | Red and Black Chairs   |
| XXXXXXXX  | Shift Offstage | 2 Audience Chair        | SR Vom                                     | After House is Clear   | -   | Pink   | Red and Black Chairs   |
| XXXX      | Fly Out        | Center Drop             | Lineset 23                                 | After House is Clear   | -   | Orange |  |
| XXXX      | Fly Out        | Traveler Drop           | Lineset 20                                 | After House is Clear   | -   | Orange |  |
| XXXXXX    | Strike         | Stage Right Props Table | To the Prop Box                            | After House is Clear   | -   | -      |  |
| XXXX      | Strike         | Stage Left Props Table  | To the Prop Box                            | After House is Clear   | -   | -      |  |
| XXXXXXXX  | Clean          | Dishes                  | Paint Sink                                 | After Clearing Props Tables                                  | -   | -      |  |
| XXXX      | Fly Out        | Legs                    | Lineset 5, 10, 15                          | After Stage is Clear   | -   | -      | Only need to be flown out a couple of feet   |
| XXXX      | Fly Out        | Legs                    | Lineset 18, 25, 30                         | After Stage is Clear   | -   | -      | Only need to be flown out a couple of feet   |
| XXXX      | Reset          | Backstage               | -  | After Stage is Clear   | -   | -      |  |
| XXXX      | Reset          | Backstage               | -  | After Stage is Clear   | -   | -      |  |
| XXXXXXXX  | Shut Down      | Sound Booth             | -  | After House is Clear   | -   | -      |  |
| XXXX      | Shut Down      | Light Board             | -  | After House is Clear   | -   | -      |  |
| XXXX      | Turn Off       | Fly Rail Lights         | -  | After Works are back on                                      | -   | -      |  |
| XXXX      | Strike         | Door U's                | Booth, Stairway, Shop Doors, USL, DSR, DSL | After House is Clear   | -   | -      |  |
| XXXX      | Set            | Ghost Light             | Center Stage                               | After Everyone Has Checked Out                               | -   | -      |  |
| XXXX      | Lock           | Props Cabinet           | Backstage Right                            | After Everyone Has Checked Out                               | -   | -      |  |

|      |          |                |   |                                |   |   |                            |
|------|----------|----------------|---|--------------------------------|---|---|----------------------------|
| XXXX | Lock     | Dressing Rooms | - | After Everyone Has Checked Out | - | - |                            |
| XXXX | Turn Off | All Lights     | - | After Everyone Has Checked Out | - | - |                            |
| XXXX | Lock     | All Doors      | - | After Everyone Has Checked Out | - | - |                            |
|      |          |                |   |                                |   |   | Version 4                  |
|      |          |                |   |                                |   |   | Prepared by Grace Engstrom |
|      |          |                |   |                                |   |   | Updated 4/8/25             |



# The 39 Steps Props Tracking

| Character               | Prop                   | Page.# | Prop.Enter  | Page.# | Prop.Exit                                    | Notes   |                          |   |  |
|-------------------------|------------------------|--------|---|--------|--|---|--------------------------|---|--|
| ACT ONE                 |                        |        |   |        |  |   |                          |   |  |
| Hannay                  | Blind                  |        | 9 Preset on SR Window before house opens            | 25     | SR Stairs with Crew                          | Will only be on through the transition out of Hannays apartment in S6 |                          |   |  |
| Hannay                  | Side Table             |        | 9 Preset DSC before house opens                     | 10     | USR Vom at the end of S1                     | This prop will be used during preshow as the audience is arriving     |                          |   |  |
| Hannay                  | Lamp                   |        | 9 Preset DSC before house opens                     | 10     | USR Vom at the end of S1                     | This prop will be used during preshow as the audience is arriving     |                          |   |  |
| Hannay                  | Wing-Backed Chair      |        | 9 Preset DSC before house opens                     | 10     | USR Vom at the end of S1                     | This prop will be used during preshow as the audience is arriving     |                          |   |  |
| Hannay                  | Glass                  |        | 9 Preset on table before house opens                | 10     | USR Vom at the end of S1                     | This prop will be used during preshow as the audience is arriving     |                          |   |  |
| Hannay                  | Bottle of Scotch       |        | 9 Preset on table before house opens                | 10     | USR Vom at the end of S1                     | 3/4 of the way full   |                          |   |  |
| Hannay                  | The 39 Steps Novel     |        | 9 USR Vom with Hannay                               | 10     | USR Vom at the end of S1                     | Dans personal copy of the novel                                       |                          |   |  |
| Hannay                  | Pipe                   |        | 9 USR Vom with Hannay                               | 104    | With Hannay from the remainder of the show   |   |                          |   |  |
| Hannay/Annabella        | 2 Audience Chairs      |        | 11 USR Vom with Crew at the S2                      | 15     | USR Vom at the end of S2                     | Moved on and off by crew  |                          |   |  |
| Annabella               | Revolver               |        | 11 HR Door with Annabella inside Handbag            | 14     | HL Door with Annabella inside Handbag        | Different from Professor Jordan                                       |                          |   |  |
| Annabella               | Program                |        | 11 HR Door with Annabella                           | 14     | HL Door with Annabella                       |   |                          |   |  |
| Annabella               | Handbag                |        | 11 HR Door with Annabella                           | 20     | DSL with Annabella                           |   |                          |   |  |
| Hannay/Annabella        | Side Table             |        | 16 Preset by crew behind grand following S1         | 25     | DSL with Crew                                | Same as used during S1  |                          |   |  |
| Hannay/Annabella        | Lamp                   |        | 16 Preset by crew behind grand following S1         | 25     | DSL with Crew                                | Same as used during S1  |                          |   |  |
| Hannay/Annabella        | Wing-Backed Chair      |        | 16 Preset by crew behind grand following S1         | 25     | DSL with Crew                                | Same as used during S1  |                          |   |  |
| Annabella               | 2 Glasses              |        | 16 Preset by crew behind grand following S1         | 25     | DSL with Crew                                | Same as used during S1  |                          |   |  |
| Annabella               | Bottle of Scotch       |        | 16 Preset by crew behind grand following S1         | 25     | DSL with Crew                                | Same as used during S1  |                          |   |  |
| Hannay                  | Telephone              |        | 16 Preset by crew behind grand top of show          | 25     | DSL with Crew                                | Same as used during S1  |                          |   |  |
| Annabella/Hannay        | Map of Scotland        |        | 21 DSL with Annabella                               | 22     | SR Stairs with Hannay                        |   |                          |   |  |
| Annabella               | Knife in Back          |        | 21 DSL on Annabella                                 | 25     | DSL on Annabella                             |   |                          |   |  |
| Milkman                 | 2 Pounds               |        | 23 USL Vom with Milkman in Left Pocket              | 24     | USL Vom with Milkman                         | Sheriff   | Silver Bullet            | 61 SR Steps with Sheriff at top of Act 2    | 63 SL Window with Inspector                          |
| Mrs. Higgins            | Feather Duster         |        | 25 SR Steps with Mrs. Higgins                       | 25     | DSL with Mrs. Higgins                        | Inspector/Hannay  | Handcuffs                | 62 DSL with Inspector                       | 95 SR Steps with Hannay                              |
| Salesman 1              | Samples Case           |        | 26 DSL with Salesman 1                              | 36     | SR Stairs with Salesman 2                    | Mr. Dunwoody/Hannay   | Chair                    | 66 DSL with Mr. Dunwoody                    | 70 DSL with Cotton                                   |
| Salesman 1              | Newspaper              |        | 26 DSL in Salesman 1 Sample Case                    | 36     | SR Stairs with Salesman 2                    | Mr. McQuarrie/Hannay/Dun  | Podium                   | 66 USR Vom with Mr. McQuarrie               | 70 DSR with KayLee                                   |
| Salesman 2              | Samples Case           |        | 26 DSL with Salesman 2                              | 36     | SR Stairs with Salesman 2                    | Hannay  | Vote McConquodale Banner | 66 USR Vom on Podium with Mr. McQuarrie     | 70 DSR with KayLee                                   |
| Salesman 2              | Lacy Suspender Belt    |        | 26 DSL in Salesman 2 Case                           | 36     | SR Stairs with Salesman 2                    | Heavy 1/Heavy 2   | 4 Chairs                 | 72 2 DSR and 2 DSL with Heavies             | 75 DSL with Heavy 2                                  |
| Salesman 2              | Lacy Brassiere         |        | 26 DSL in Salesman 2 Case                           | 36     | SR Stairs with Salesman 2                    | Mr./Mrs. McGarrigle   | Hotel Reception Desk     | 80 DSL with Mr. and Mrs. McGarrigle         | 95 DSL with Crew                                     |
| Salesman 1              | Bag of 2 Biscuits      |        | 26 DSL in Salesman 1 pants pocket                   | 36     | SR Stairs with Salesman 2 in Salesman 1 Case | Mr. McGarrigle  | Guest Book               | 80 DSL with Mr. and Mrs. McGarrigle on Desk | 95 DSL with Crew                                     |
| Salesman 2              | Penny                  |        | 26 DSL in Salesman 2 pants pocket                   | 28     | DSR with Paperboy                            | Hannay/Pamela   | Pen/Pencil               | 80 DSL with Mr. and Mrs. McGarrigle on Desk | 95 DSL with Crew                                     |
| Paperboy/Salesman 2     | Newspaper              |        | 28 DSR with Paperboy                                | 36     | SR Stairs with Salesman 2                    | Heavies   | Phone                    | 80 DSL with Mr. and Mrs. McGarrigle on Desk | 95 DSL with Crew                                     |
| Porter                  | Whistle                |        | 30 DSL with Clown 2 as Policeman                    | 32     | USL Vom with Porter                          | Heavy 1   | Reception Bell           | 80 DSL with Mr. and Mrs. McGarrigle on Desk | 95 DSL with Crew                                     |
| Pamela                  | Train Chair            |        | 34 SR Steps with crew                               | 37     | SR Steps with Crew                           | Hannay/Pamela   | Bed                      | 83 DSL with Crew                            | 95 DSL with Crew                                     |
| Pamela                  | Book                   |        | 34 SR Steps with Pamela                             | 36     | SR Steps with Pamela                         | Hannay/Pamela   | Side Table               | 83 DSR with Crew                            | 95 DSR with Crew                                     |
| Hannay                  | Larger Map of Scotland |        | 39 DSL Vom with Hannay                              | 39     | USR Vom with Crew                            | Mrs. McGarrigle   | Tray of Food             | 83 DSL with Mrs. McGarrigle                 | 95 DSR with Crew                                     |
| Hannay                  | 5 Pound Note           |        | 39 DSL Vom with Hannay                              | 46     | SR Steps with Crofter                        | Mrs. McGarrigle   | Over-Large Sandwiches    | 83 DSL with Mrs. McGarrigle on Tray         | 95 DSR with Crew                                     |
| Margaret/Crofter/Hannay | Table                  |        | 41 DSL with Crew                                    | 48     | DSR with Crew                                | Mrs. McGarrigle   | Glass of Whisky          | 83 DSL with Mrs. McGarrigle on Tray         | 95 DSR with Crew                                     |
| Margaret/Crofter/Hannay | 3 Chairs               |        | 41 DSL with Crew                                    | 48     | DSR with Crew                                | Mrs. McGarrigle   | Tumbler of Milk          | 83 DSL with Mrs. McGarrigle on Tray         | 95 DSR with Crew                                     |
| Hannay                  | Chair                  |        | 41 DSL with Crew                                    | 48     | DSL with Crew                                | Hannay/Pamela   | 2 Audience Chairs        | 96 USR Vom with Crew                        | 105 Struck from the stage post show                  |
| Margaret                | 3 Plates               |        | 41 DSR with Margaret                                | 44     | DSR with Crew                                | Professor Jordan  | 1 Audience Chair         | 96 USL Vom with Crew                        | 105 Struck from the stage post show                  |
| Margaret                | 3 Silverware Settings  |        | 41 DSR with Margaret                                | 44     | DSR with Crew                                | Professor Jordan  | Revolver                 | 100 USL Vom with Professor Jordan           | 103 Struck from the stage after the grand has closed |
| Margaret                | 3 Mugs                 |        | 41 DSR with Margaret                                | 44     | DSR with Crew                                | Professor Jordan  | Replic Dummy             | 101 Thrown on SL                            | 103 Struck from the stage after the grand has closed |
| Crofter                 | Newspaper              |        | 42 DSL with Crofter                                 | 44     | DSR with Crew                                | XXXXXXXXXX  | Christmas Tree           | 105 Through the center of the grand         | 105 Through the center of the grand                  |
| Margaret                | Three Hennings         |        | 43 DSR with Margaret                                | 44     | DSR with Crew                                |   |                          |   |  |
| Margaret/Hannay         | Small Hymn Book        |        | 47 DSL with Margaret                                | 59     | DSL with Hannay                              |   |                          |   |  |
| Pilot 1/Pilot 2         | Model Airplane         |        | 49 Shadowplay Platform with Pilots                  | 50     | DSR with Pilots                              |   |                          |   |  |
| Professor Jordan/Hannay | Wing-Backed Chair      |        | 54 DSL with Professor Jordan                        | 59     | DSL with Jordans                             | Rolls on and offstage   |                          |   |  |
| Professor Jordan        | Revolver               |        | 54 DSL with Professor Jordan                        | 59     | DSL with Professor Jordan                    | Different from Annabellas Revolver                                    |                          |   |  |
| ACT TWO                 |                        |        |   |        |  |   |                          |   |  |
| Sheriff                 | Desk                   |        | 61 Preset in front of the grand during intermission | 64     | DSR with Crew                                |   |                          |   |  |
| Sheriff                 | Phone                  |        | 61 Preset on desk during intermission               | 64     | DSR with Crew                                |   |                          |   |  |
| Sheriff                 | Biscuits               |        | 61 Preset on desk during intermission               | 64     | USR Vom with Sheriff                         |   |                          |   |  |
| Sheriff                 | Garbaldi               |        | 61 Present on desk during intermission              | 64     | DSR with Crew                                |   |                          |   |  |

# The 39 Steps Props Tracking

## SL Props Table List

| Preset at the Beginning of the Show             | Moved Over During the Show |
|---|----------------------------|
| Annabella Revolver                              | Scotch Glasses x2          |
| Mr. Memory Program                              | Bottle of Scotch           |
| Map of Scotland                                 | Telephone                  |
| Annabella back knife                            | Feather Duster             |
| 2 Pounds  | Silver Bullet              |
| Salesman 1 Samples Case                         |                            |
| Salesman 2 Samples Case                         |                            |
| Salesman 1 Newspaper (Preset in 1 Samples Case) |                            |
| Suspender Bell (Preset in 2 Samples Case)       |                            |
| Brassiere (Preset in 2 Samples Case)            |                            |
| Bag of 2 Biscuits                               |                            |
| Salesman 2 Penny                                |                            |
| 5 Pound Note                                    |                            |
| Crofter Newspaper                               |                            |
| Small Hymn Book                                 |                            |
| Professor Jordan Revolver                       |                            |
| Handcuffs                                       |                            |
| Guest Book                                      |                            |
| Pen/Pencil                                      |                            |
| Reception Bell                                  |                            |
| McGarrigles Tray of Food                        |                            |
| Sandwiches                                      |                            |
| Glass of Whiskey                                |                            |
| Tumbler of Milk                                 |                            |
| Professor Jordan Holster                        |                            |
| Professor Jordan Dummy                          |                            |

## SR Props Table List

| Preset at the Beginning of the Show | Moved Over During the Show |
|-------------------------------------|----------------------------|
| Lamp                                | Annabella Revolver         |
| Scotch Glasses x2                   | Annabella Program          |
| Bottle of Scotch                    | Map of Scotland            |
| The 39 Steps Novel                  | Salesman 1 Sample Case     |
| Hannays Pipe                        | Salesman 2 Sample Case     |
| Telephone                           | Salesman Bag of Biscuits   |
| Feather Duster                      | Penny                      |
| Paperboy Newspaper                  | 5 Pound Note               |
| Pamela Book                         | Crofter Newspaper          |
| 3 Plates                            | Handcuffs                  |
| 3 Mugs                              | McGarrigle Tray of Food    |
| 3 Silverware Settings               |                            |
| Three Herrings                      |                            |
| Model Airplane                      |                            |
| Sheriff Biscuits                    |                            |
| Garibaldi                           |                            |
| Silver Bullet                       |                            |
| Banner                              |                            |
| Christmas Tree                      |                            |



The 39 Steps Entrance/Exit Plot

| Character              | Ent/Ex | Where                      | Act/Scene    | Page | Line  |
|------------------------|--------|----------------------------|--------------|------|---|
| Act 1                  |        |                            |              |      |   |
| Hannay                 | Enter  | USR Vom                    | Preshow      | 9    | 15 Minutes Into Intermission  |
| Hannay                 | Exit   | USL Vom                    | End of A1 S1 | 10   | After Hannay: That should do the trick!   |
| Compero/Mr. Memory     | Enter  | Through the grand          | Top of A1 S2 | 11   | Compero: Thank you ladies and gentlemen.  |
| Hannay                 | Enter  | HR Door                    | A1 S2        | 11   | Compero: Settle down now please.  |
| Annabella              | Enter  | HR Door                    | A1 S2        | 11   | Memory: I will now place myself in a state of mental readiness for this evening's performance and clear my inner bein' of all exentrisic and supernumary material |
| Hannay/Annabella       | Exit   | HL Door                    | A1 S2        | 14   | Hannay: Well, it's your funeral!  |
| Compero/Mr. Memory     | Exit   | USR Vom                    | A1 S2        | 15   | Compero: Thankoo!   |
| Hannay/Annabella       | Enter  | SR Steps on Platform       | A1 S3        | 16   | Top of A1 S3  |
| Heavy 1/Heavy 2        | Enter  | DSR Vom                    | A1 S3        | 18   | Annabella: They are in the street this moment.  |
| Heavy 1/Heavy 2        | Exit   | DSR Vom                    | A1 S3        | 18   | Hannay: You Win.  |
| Heavy 1/Heavy 2        | Enter  | DSR Vom                    | A1 S3        | 19   | Annabella: You wish to be - involved?   |
| Heavy 1/Heavy 2        | Exit   | DSR Vom                    | A1 S3        | 19   | Annabella: Very Well. Have you ever heard of the -  |
| Annabella              | Exit   | DSL                        | A1 S3        | 20   | Annabella: Good night Richard.  |
| Annabella              | Enter  | DSL                        | A1 S4        | 21   | Annabella: Oh Richard - Richard -   |
| Hannay                 | Exit   | SR Steps off Platform      | A1 S4        | 22   | End of A1 S4  |
| Milkman                | Enter  | USL Vom                    | A1 S5        | 23   | Top of A1 S5  |
| Hannay                 | Enter  | USR Vom                    | A1 S5        | 23   | When the Milkman approaches the SR Pro  |
| Hannay                 | Exit   | USL Vom                    | A1 S5        | 24   | After Milkman: You'll do the same for me one day.   |
| Milkman                | Exit   | USL Vom                    | A1 S5        | 24   | Milkman: Oi! Come back 'ere! Oi!  |
| Mrs. Higgins           | Enter  | SR Steps on Platform       | A1 S6        | 25   | Top of A1 S6  |
| Mrs. Higgins/Annabella | Exit   | DSL                        | A1 S6        | 25   | As scream joins with the trian whistle  |
| Hannay/Salesman 1 & 2  | Enter  | DSL                        | A1 S7        | 26   | Top of A1 S7  |
| Salesman 1             | Exit   | SR Steps off Platform      | A1 S8        | 28   | Salesman 1: Excuse me. Sorry. Sorry.  |
| Paperboy               | Enter  | DSR                        | A1 S8        | 28   | Paperboy: Evenin paper! Latest news! Evenin Paper! Latest -   |
| Paperboy               | Exit   | DSR                        | A1 S8        | 28   | Paperboy: Evenin paper! Latest news! Evenin Paper! Latest -   |
| Salesman 1             | Enter  | SR Steps on Platform       | A1 S8        | 28   | Salesman 1: Excuse me. Sorry. Sorry.  |
| Paperboy               | Exit   | USR Vom                    | A1 S8        | 32   | Both Clowns: Thankoo!   |
| Porter                 | Exit   | USL Vom                    | A1 S8        | 32   | Both Clowns: Thankoo!   |
| Salesman 1             | Enter  | SR Steps on Platform       | A1 S9        | 33   | Top of A1 S9  |
| Salesman 2             | Enter  | DSL                        | A1 29        | 33   | Top of A1 S9  |
| Pamela                 | Enter  | SR Steps on Platform       | A1 S9        | 34   | As the Policemen cross down stage   |
| Hannay                 | Exit   | Through Center Window      | A1 S9        | 35   | Policeman 2: But this attractive young lady clearly stated-   |
| Policeman 1            | Exit   | Through Center Window      | A1 S9        | 35   | Policeman 1: Right sir.   |
| Hannay/Policeman 1     | Enter  | SR on Shadowplay Platform  | A1 S9        | 35   | After Jumping through the Window  |
| Pamela/Policeman 2     | Exit   | SR Steps off Platform      | A1 S9        | 36   | Policeman 1: No Sir! Not the communication-   |
| Hannay/Policeman 1     | Exit   | SR off Shadowplay Platform | A1 S9        | 36   | Policeman 1: No Sir! Not the communication-   |
| Hannay/Policeman 1 & 2 | Enter  | SR on Shadowplay Platform  | A1 S10       | 37   | Top of A1 S10   |
| Hannay/Policeman 1 & 2 | Exit   | SR off Shadowplay Platform | A1 S10       | 37   | End of A1 S10   |
| Hannay                 | Enter  | SR Steps on Platform       | A1 S11       | 38   | Top of A1 S11   |
| Hannay                 | Exit   | DSL                        | A1 S11       | 38   | End of A1 S11   |
| Crofter                | Enter  | DSR through Door           | A1 S12       | 39   | Top of A1 S12   |
| Hannay                 | Enter  | USL Vom                    | A1 S12       | 39   | Top of A1 S12   |
| Margaret               | Enter  | SR Steps on Platform       | A1 S12       | 40   | Crofter: Come here! We have a visitor.  |
| Crofter                | Exit   | USL Vom                    | A1 S12       | 40   | Hannay: Right.  |

| Key      |
|----------|
| Hannay   |
| Fem Lead |
| Clown 1  |
| Clown 2  |

|                         |       |                           |        |    |   |
|-------------------------|-------|---------------------------|--------|----|---|
| Hannay                  | Exit  | DSR through Door          | A1 S12 | 40 | Hannay: I'd love to.  |
| Hannay                  | Enter | SR Steps on Platform      | A1 S13 | 41 | Top of A1 S13   |
| Margaret                | Exit  | DSR                       | A1 S13 | 41 | Goes back and forth to grab table settings  |
| Margaret                | Enter | DSR                       | A1 S13 | 41 | Goes back and forth to grab table settings  |
| Crofter                 | Enter | DSL                       | A1 S13 | 42 | Crofter: Ought not to say WHAT?!  |
| Margaret                | Exit  | DSR                       | A1 S13 | 43 | Crofter: Than hurry yerself!  |
| Margaret                | Enter | DSR                       | A1 S13 | 43 | Margaret: Here we are.  |
| Crofter                 | Exit  | DSL                       | A1 S13 | 44 | Crofter: I'll go and - lock it!   |
| Crofter                 | Enter | USL behind SL Window      | A1 S13 | 44 | After lines are finished  |
| Margaret                | Exit  | DSR                       | A1 S13 | 44 | End of Scene  |
| Crofter                 | Exit  | USL                       | A1 S13 | 44 | End of Scene  |
| Margaret                | Enter | DSR                       | A1 S14 | 45 | Top of A1 S14   |
| Crofter                 | Enter | DSL                       | A1 S14 | 45 | Crofter: Ay! I mighta known! Making love behind my back   |
| Crofter                 | Exit  | SR Steps off Platform     | A1 S14 | 46 | After Crofter recieves the money from Hannay  |
| Margaret                | Exit  | DSL                       | A1 S14 | 47 | Margaret: Your jacket!  |
| Margaret                | Enter | DSL                       | A1 S14 | 47 | Margaret: It's terrible light-coloured.   |
| Policeman 1/Policeman 2 | Enter | SR Steps on Platform      | A1 S14 | 47 | Hannay: I'll never forget you for this!   |
| Hannay                  | Exit  | Through SL Window         | A1 S14 | 47 | Margaret: Go now!   |
| Policeman 1/Policeman 2 | Exit  | Through SL Window         | A1 S14 | 48 | Policeman 1: There his is! After him!   |
| Hannay                  | Enter | DSL                       | A1 S14 | 48 | After he has jumped through the window  |
| Policeman 1/Policeman 2 | Enter | DSL                       | A1 S14 | 48 | After jumping through the window  |
| Hannay                  | Exit  | USL Vom                   | A1 S14 | 48 | After being chase onstage   |
| Policeman 1/Policeman 2 | Exit  | USL Vom                   | A1 S14 | 48 | Following Hannay offstage as they chase after him   |
| Margaret                | Exit  | DSL                       | A1 S14 | 48 | After Hannay has been chased offstage   |
| Hannay                  | Enter | DSR Vom                   | A1 S15 | 49 | Radio Announcer: We are sorry to interrupt this programme of ppular Scottish romantic music.... |
| Hannay                  | Exit  | SR Steps off Platform     | A1 S15 | 49 | After completing traveling pathway  |
| Pilot 1/Pilot 2         | Enter | SR on Shadowplay Platform | A1 S15 | 49 | Radio Announcer: ...specialist squads in fugitive apprehension by foot, road and - by air!      |
| Hannay                  | Enter | SR Steps on Platform      | A1 S15 | 50 | Pilot 2: There he is!   |
| Pilot 1/Pilot 2         | Exit  | DSR                       | A1 S15 | 50 | Pilots 1 and 2: AAAAAAGGGGHHHHH!!   |
| Mrs. Jordan             | Enter | DSR Through Door          | A1 S16 | 52 | Top of A1 S16   |
| Mrs. Jordan/Hannay      | Exit  | DSR Through Door          | A1 S16 | 52 | Hannay: Thank you.  |
| Mrs. Jordan/Hannay      | Enter | SR Steps on Platform      | A1 S17 | 53 | Top of A1 S17   |
| Mrs. Jordan             | Exit  | DSR Through Door          | A1 S17 | 53 | Hannay: Certainly.  |
| Professor Jordan        | Enter | DSL                       | A1 S18 | 54 | As Hannay is opening and closing the door to the party  |
| Mrs. Jordan             | Enter | DSR Through Door          | A1 S18 | 56 | Professor: So it seems there is only one option, Mr. Hannay.                                    |
| Mrs. Jordan             | Exit  | DSR Through Door          | A1 S18 | 56 | Professor: I don't think so dear.   |
| Mrs. Jordan             | Enter | DSR Through Door          | A1 S18 | 59 | Professor: YOU' VILL NEVER EVER KNOW!   |
| Hannay/Jordans          | Exit  | DSL                       | A1 S18 | 59 | End of A1 S18   |
| Act 2                   |       |                           |        |    |   |
| Sheriff/Hannay          | Enter | SR Steps on Platform      | A2 S19 | 61 | Top of the Act behind the grand   |
| Inspector               | Enter | DSL                       | A2 S19 | 62 | Hannay: And it's absolutely vital to the safety of-   |
| Hannay                  | Exit  | Through SL Window         | A2 S19 | 63 | Hannay: I don't think so!   |
| Inspector               | Exit  | Through SL Window         | A2 S19 | 63 | Inspector: He's escaping!! Stop him!! Stop that man!!   |
| Sheriff                 | Exit  | USR Vom                   | A2 S19 | 64 | As Sheriff laughs in terror   |
| Hannay                  | Enter | DSL Vom                   | A2 S20 | 65 | Top of A2 S20   |
| Hannay                  | Exit  | DSR Vom                   | A2 S20 | 65 | As Hannay joins in with the marching band   |
| Mr. Dunwoody            | Enter | DSL                       | A2 S21 | 66 | Top of A2 S21   |

# The 39 Steps Entrance/Exit Plot

|                        |       |                       |        |    |  |
|------------------------|-------|-----------------------|--------|----|--|
| Hannay                 | Enter | DSR                   | A2 S21 | 66 | As Mr. Dunwoody is setting up the chair  |
| Mr. McQuarrie          | Enter | USR Vom               | A2 S21 | 66 | Dunwoody: Look! He's here Mr. Macquarrie!  |
|                        |       |                       |        |    | Hannay: But may I say from the bottom of my heart and the utmost sincerity how delighted and |
| Pamela                 | Enter | USL Vom               | A2 S21 | 68 | relived I am to find myself in your presence at this moment.                                 |
| Pamela                 | Exit  | USL Vom               | A2 S21 | 68 | Pamela: Hello.   |
| Pamela                 | Enter | DSL                   | A2 S21 | 69 | As Hannay is speaking to the audience  |
| Pamela/Mr. McQ/Mr. Dun | Exit  | DSL                   | A2 S21 | 69 | As Hannay is speaking to the audience  |
| Pamela/Heavy 1/2       | Enter | USL Vom               | A2 S21 | 70 | As Hannay is speaking to the audience  |
| Heavy 1                | Exit  | DSL                   | A2 S22 | 72 | After discovering that they must put a car together  |
| Heavy 2                | Exit  | DSR                   | A2 S22 | 72 | After discovering that they must put a car together  |
| Heavy 1                | Enter | DSL                   | A2 S22 | 72 | After grabbing chair from offstage   |
| Heavy 2                | Enter | DSR                   | A2 S22 | 72 | After grabbing chair from offstage   |
| Heavy 2                | Exit  | DSL                   | A2 S22 | 72 | After setting first chair onstage  |
| Heavy 2                | Enter | DSL                   | A2 S22 | 72 | After grabbing chair from offstage   |
| Heavy 2                | Exit  | DSR                   | A2 S22 | 72 | After setting second chair onstage   |
| Heavy 2                | Enter | DSR                   | A2 S22 | 72 | After grabbing chair from offstage   |
| Heavy 1/2              | Exit  | DSR Vom               | A2 S24 | 74 | Heavy 1: Awa' awa' ye bleating brutes!   |
| Hannay/Pamela          | Exit  | USL Vom               | A2 S24 | 75 | Hannay: Then get a move on!  |
| Heavy 1/2              | Enter | USR Vom               | A2 S24 | 75 | Heavy 2: They got away!  |
| Heavy 2                | Exit  | DSL                   | A2 S24 | 75 | Heavy 2: Now come on come on!  |
| Heavy 2                | Enter | DSL                   | A2 S24 | 75 | As Heavy 1 struggles to pick up the pile of chains   |
| Heavy 1/2              | Exit  | DSL                   | A2 S24 | 75 | End of A2 S24  |
| Hannay/Pamela          | Enter | USL Behind Stairs     | A2 S25 | 76 | Top of A2 S25  |
| Hannay/Pamela          | Exit  | USR Vom               | A2 S25 | 78 | Hannay: Yes, God help her!   |
| Mr./Mrs. McGarrigle    | Enter | DSL                   | A2 S25 | 79 | As the scottish pipe music begins  |
| Hannay/Pamela          | Enter | SR Steps on Platform  | A2 S26 | 80 | Mrs. McGarrigle: There it goes again!  |
| Mr. McGarrigle         | Exit  | DSL                   | A2 S26 | 82 | Hannay: Oh and a glass of milk.  |
| Mrs. McGarrigle        | Exit  | DSL                   | A2 S27 | 83 | Mrs. McGarrigle: Goodnight sir. Goodnight madam.   |
| Mrs. McGarrigle        | Enter | DSL                   | A2 S27 | 83 | Hannay: Come in.   |
| Mrs. McGarrigle        | Exit  | DSL                   | A2 S27 | 84 | Mrs. McGarrigle: You're secret's safe with us. Ye'll nae be disturbed.                       |
| Heavy 1/2              | Enter | SR Steps on Platform  | A2 S27 | 88 | As Pamela begins to slip out of the handcuffs  |
| Heavy 2                | Exit  | SR Steps off Platform | A2 S28 | 90 | Heavy 2: Right! I'll start the car. You check the register.                                  |
| Mr. McGarrigle         | Enter | DSR                   | A2 S28 | 90 | As Heavy 1 is rining the service bell  |
| Heavy 2                | Exit  | DSR                   | A2 S28 | 91 | Heavy 2: Right. No. Sorry. Thank you.  |
| Mr. McGarrigle         | Enter | SR Steps on Platform  | A2 S28 | 91 | Mr. McGarrigle: And goodnight!   |
| Mr./Mrs. McGarrigle    | Exit  | DSL                   | A2 S28 | 91 | Mrs. McGarrigle: Ye old fool ye! To your bed man!  |
| Hannay                 | Exit  | SR Steps off Platform | A2 S29 | 95 | Pamela: I'M NOT SURPRISED YOU'RE AN ORPHAN!!!  |
| Pamela                 | Exit  | DSR                   | A2 S29 | 95 | As the scene transitions   |
| Clown 1                | Enter | USL Vom               | A2 S30 | 96 | Top of A2 S30  |
| Clown 2                | Enter | USR Vom               | A2 S30 | 96 | Top of A2 S30  |
| Hannay                 | Enter | HL Door               | A2 S30 | 96 | As the clowns are performing their opening act   |
| Pamela                 | Enter | HL Door               | A2 S30 | 96 | After Hannay has sat and is looking around the theatre                                       |
| Clown 1                | Exit  | USL Vom               | A2 S30 | 96 | Pamela: I'll go then, shall I?   |
| Clown 2                | Exit  | USR Vom               | A2 S30 | 96 | Pamela: I'll go then, shall I?   |
| Professor Jordan       | Enter | USL Vom               | A2 S30 | 97 | Hannay: The professor  |
| Professor Jordan       | Exit  | USL Vom               | A2 S30 | 97 | Pamela: Gosh, yes!   |
| Compere                | Enter | USL Vom               | A2 S30 | 97 | Hannay: That's it then. That's it!   |

|                    |       |                             |        |     |   |
|--------------------|-------|-----------------------------|--------|-----|---|
| Mr. Memory         | Enter | USR Vom                     | A2 S30 | 97  | Compere: Mr. Memory!!!  |
| Compere            | Exit  | USL Vom                     | A2 S30 | 98  | As the Mr. Memory theme music begins  |
| Professor Jordan   | Enter | USL Vom                     | A2 S30 | 98  | As the drumroll is happening  |
| Professor Jordan   | Exit  | USL Vom                     | A2 S30 | 98  | After completing his handshake with Mr. Memory  |
| Inspector Albright | Enter | DSL                         | A2 S30 | 98  | Mr. Memory: He done it in the year sixteen sixty-   |
| Hannay/Albright    | Exit  | HR Door                     | A2 S30 | 99  | Albright: Very wise, sir. Now if you'd just-  |
| Hannay/Albright    | Enter | USL Vom                     | A2 S30 | 99  | Mr. Memory: He done it in the year sixteen sixty-   |
| Hannay/Albright    | Exit  | USR Vom                     | A2 S30 | 99  | Hannay: WHAT ARE THE THIRTY-NINE STEPS?   |
| Hannay/Albright    | Enter | USR Vom                     | A2 S30 | 99  | Mr. Memory: Sixteen-sixty-  |
| Hannay/Albright    | Exit  | DSL                         | A2 S30 | 99  | Hannay: I SAID WHAT ARE THE THIRTY-NINE STEPS?  |
| Hannay             | Enter | DSL                         | A2 S30 | 99  | Hannay: Come on man! Answer up!   |
| Professor Jordan   | Enter | USL Vom                     | A2 S30 | 100 | Mr. Memory: They collect information on behalf of the Secret Service of- the Secret Service of- |
| Professor Jordan   | Exit  | DSL                         | A2 S30 | 101 | After getting shot while fighting Hannay  |
| Compere            | Enter | DSL                         | A2 S31 | 102 | As Pamela and Hannay move Mr. Memory up to the steps  |
| Compere/Mr. Memory | Exit  | Behind the Grand            | A2 S31 | 103 | After Pamela and Hannay back up and the grand flies in  |
| Pamela             | Exit  | USR Vom                     | A2 S32 | 104 | Pamela: Bye.  |
| Pamela             | Enter | USR Vom                     | A2 S33 | 105 | Pamela: Utterly horrid and beastly.   |
| Clown 1/2          | Enter | Center Stage as Grand Rises | Bows   | 105 | As the curtain rises  |
| Hannay/Clown 2     | Exit  | SR Steps                    | Bows   | 105 | After grand has flown back in   |
| Fem Lead/Clown 1   | Exit  | DSL                         | Bows   | 105 | After grand has flown back in   |



# The 39 Steps Entrance/Exit Plot

| Actor | Changing From     | Exit     | Page # | Changing to                    | Re enter      | Page # | Pages between | Time 3/6/25           | Time 4/1/25           |                                |
|-------|-------------------|----------|--------|--------------------------------|---------------|--------|---------------|-----------------------|-----------------------|--------------------------------|
|       |                   |          |        | Hannay                         | USR Vom       | 9      | 0             | 1 hour 15 minutes     | 1 hour 15 minutes     |                                |
|       | Hannay            | USL Vom  | 10     | Hannay plus Hat and Trenchcoat | HR Door       | 11     | 1             | 55 seconds            | 1 minute 15 seconds   |                                |
|       |                   |          |        | Compere                        | Through Grand | 11     | 2             | Before S2             | Before S2             |                                |
|       |                   |          |        | Mr. Memory                     | Through Grand | 11     | 2             | Before S2             | Before S2             | Key                            |
|       |                   |          |        | Annabella                      | HR Door       | 11     | 2             | Before S2             | Before S2             | Changing SL to SR under 10 min |
|       | Hannay            | HL Door  | 14     | Hannay                         | SR Steps      | 16     | 2             | 19 seconds            | 22 seconds            | Changing SL to SR under 5 min  |
|       | Annabella         | HL Door  | 14     | Annabella                      | SR Steps      | 16     | 2             | 19 seconds            | 22 seconds            | Changing under 1 min           |
|       | Compere           | USR Vom  | 15     | Heavy 1                        | DSR Vom       | 18     | 3             | 2 minutes 50 seconds  | 3 minutes 27 seconds  | 3 people changing at once      |
|       | Mr. Memory        | USR Vom  | 15     | Heavy 2                        | DSR Vom       | 18     | 3             | 2 minutes 50 seconds  | 3 minutes 27 seconds  | No Change                      |
|       | Heavy 1           | DSR Vom  | 18     | Heavy 1                        | DSR Vom       | 19     | 1             | 20 seconds            | 24 seconds            |                                |
|       | Heavy 2           | DSR Vom  | 18     | Heavy 2                        | DSR Vom       | 19     | 1             | 20 seconds            | 24 seconds            |                                |
|       | Heavy 2           | DSR Vom  | 19     | Milkman                        | USL Vom       | 23     | 4             | 4 minutes             | 5 minutes 23 seconds  |                                |
|       | Heavy 1           | DSR Vom  | 19     | Mrs. Higgins                   | SR Steps      | 25     | 6             | 6 minutes 16 seconds  | 8 minutes 11 seconds  |                                |
|       | Annabella         | DSL      | 20     | Annabella with knife in back   | DSL           | 21     | 0             | 32 seconds            | 41 seconds            |                                |
|       | Hannay            | SR Steps | 22     | Hannay                         | USR Vom       | 23     | 1             | 10 seconds            | 18 seconds            |                                |
|       | Hannay as Milkman | USL Vom  | 24     | Hannay                         | DSL           | 26     | 2             | 1 minutes 18 seconds  | 4 minutes 8 seconds   |                                |
|       | Clown 1 Base      | USL Vom  | 24     | Salesman 2                     | DSL           | 26     | 2             | 1 minute 17 seconds   | 4 minutes             |                                |
|       | Mrs. Higgins      | DSL      | 25     | Salesman 1                     | DSL           | 26     | 1             | 10 seconds            | 15 seconds            |                                |
|       | Annabella         | DSL      | 25     | Pamela                         | SR Steps      | 34     | 9             | 6 minutes 41 seconds  | 8 minutes 37 seconds  |                                |
|       | Salesman 1        | SR Steps | 28     | Paperboy                       | DSR           | 28     | 0             | 3 seconds             | 9 seconds             |                                |
|       | Paperboy          | DSR      | 28     | Salesman 1                     | SR Steps      | 28     | 0             | 3 seconds             | 9 seconds             |                                |
|       | Paperboy          | USR Vom  | 32     | Salesman 1                     | SR Steps      | 33     | 0             | 8 seconds             | 11 second             |                                |
|       | Porter            | USL Vom  | 32     | Salesman 2                     | DSL           | 33     | 0             | 8 seconds             | 11 seconds            |                                |
|       | Pamela            | SR Steps | 36     | Margaret                       | SR Steps      | 40     | 4             | 2 minutes 14 seconds  | 3 minutes 52 seconds  |                                |
|       | Policeman 1       | USR      | 37     | Crofter                        | DSR           | 39     | 2             | 39 seconds            | 45 seconds            |                                |
|       | Policeman 2       | USR      | 37     | Policeman 2                    | SR Steps      | 48     | 11            | 9 minutes 26 seconds  | 14 minutes 37 seconds |                                |
|       | Crofter           | SR Steps | 46     | Policeman 1                    | SR Steps      | 48     | 2             | 54 seconds            | 1 minute 3 seconds    |                                |
|       | Policeman 1       | USL Vom  | 48     | Pilot 1                        | USR           | 49     | 1             | 43 seconds            | 58 seconds            |                                |
|       | Policeman 2       | USL Vom  | 48     | Pilot 2                        | USR           | 49     | 1             | 43 seconds            | 58 seconds            |                                |
|       | Margaret          | DSL      | 48     | Pamela                         | USL Vom       | 68     | 20            | 31 minutes 10 seconds | 42 minutes 48 seconds |                                |
|       | Pilot 2           | DSR      | 50     | Mrs. Jordan                    | DSR           | 52     | 2             | 23 seconds            | 2 minutes             |                                |
|       | Pilot 1           | DSR      | 50     | Professor Jordan               | DSL           | 54     | 4             | 2 minutes 6 seconds   | 4 minutes 39 seconds  |                                |
|       | Mrs. Jordan       | DSR      | 53     | Mrs. Jordan                    | DSR           | 56     | 3             | 3 minutes 13 seconds  | 4 minutes 7 seconds   |                                |
|       | Mrs. Jordan       | DSR      | 56     | Mrs. Jordan                    | DSR           | 59     | 3             | 3 minutes 2 seconds   | 4 minutes 23 seconds  |                                |
|       | Hannay            | DSL      | 59     | Hannay                         | SR Steps      | 61     | 2             | 13 minutes            | 13 minutes            |                                |
|       | Mrs. Jordan       | DSL      | 59     | Sheriff                        | SR Steps      | 61     | 2             | 13 minutes            | 13 minutes            |                                |
|       | Professor Jordan  | DSL      | 59     | Chief Inspector                | DSL           | 62     | 3             | 14 minutes 19 seconds | 16 minutes 31 seconds |                                |
|       | Hannay            | USL      | 63     | Hannay                         | USL Vom       | 65     | 2             | 33 seconds            | 1 minute 3 seconds    |                                |
|       | Chief Inspector   | USL      | 63     | Mr. Dunwoody                   | DSL           | 66     | 3             | 1 minute              | 2 minutes 16 seconds  |                                |
|       | Sheriff           | USR Vom  | 64     | Mr. McQuarrie                  | USR Vom       | 66     | 2             | 1 minute 34 seconds   | 3 minutes 1 second    |                                |
|       | Hannay            | DSR Vom  | 65     | Hannay                         | DSR           | 66     | 1             | 20 seconds            | 21 seconds            |                                |
|       | Pamela            | USL Vom  | 68     | Pamela                         | DSL           | 69     | 1             | 49 seconds            | 1 minute 17 seconds   |                                |
|       | Mr. Dunwoody      | DSL      | 69     | Heavy 1                        | USL Vom       | 70     | 1             | 1 minute 13 seconds   | 1 minute 20 seconds   |                                |
|       | Mr. McQuarrie     | DSL      | 69     | Heavy 2                        | USL Vom       | 70     | 1             | 1 minute 13 seconds   | 1 minute 20 seconds   |                                |
|       | Pamela            | DSL      | 69     | Pamela                         | USL Vom       | 70     | 1             | 1 minute 13 seconds   | 1 minute 20 seconds   |                                |
|       | Heavy 1           | DSR Vom  | 74     | Heavy 1                        | USR Vom       | 75     | 1             | 9 seconds             | 9 seconds             |                                |
|       | Heavy 2           | DSR Vom  | 74     | Heavy 2                        | USR Vom       | 75     | 1             | 9 seconds             | 9 seconds             |                                |

| Actor | Changing From      | Exit         | Page # | Changing to        | Re enter     | Page # | Pages between | Time 3/6/25          | Time 4/1/25          |
|-------|--------------------|--------------|--------|--------------------|--------------|--------|---------------|----------------------|----------------------|
|       | Pamela             | USL Vom      | 75     | Pamela             | DSL          | 75     | 0             | 9 seconds            | 13 seconds           |
|       | Hannay             | USL Vom      | 75     | Hannay             | DSL          | 75     | 0             | 9 seconds            | 13 seconds           |
|       | Heavy 2            | DSL          | 75     | Mr. McGarrigle     | DSL          | 79     | 4             | 3 minutes 54 seconds | 4 minutes 10 seconds |
|       | Heavy 1            | DSL          | 75     | Mrs. McGarrigle    | DSL          | 79     | 4             | 3 minutes 28 seconds | 4 minutes 10 seconds |
|       | Hannay             | USR Vom      | 78     | Hannay             | SR Steps     | 80     | 2             | 25 seconds           | 57 seconds           |
|       | Pamela             | USR Vom      | 78     | Pamela             | SR Steps     | 80     | 2             | 25 seconds           | 57 seconds           |
|       | Mr. McGarrigle     | DSL          | 82     | Heavy 2            | SR Steps     | 88     | 6             | 5 minutes 22 seconds | 8 minutes 12 seconds |
|       | Mrs. McGarrigle    | DSL          | 83     | Mrs. McGarrigle    | DSL          | 83     | 0             | 11 seconds           | 16 seconds           |
|       | Mrs. McGarrigle    | DSL          | 84     | Heavy 1            | SR Steps     | 88     | 4             | 3 minutes 14 seconds | 4 minutes 46 seconds |
|       | Heavy 2            | SR Steps     | 90     | Mr. McGarrigle     | DSR          | 90     | 0             | 3 seconds            | 5 seconds            |
|       | Heavy 1            | Onstage      | 90     | Mrs. McGarrigle    | Onstage      | 90     | 0             | 3 seconds            | 3 seconds            |
|       | Mr. McGarrigle     | Onstage      | 91     | Heavy 2            | Onstage      | 91     | 0             | 3 seconds            | 3 seconds            |
|       | Heavy 2            | DSR          | 91     | Mr. McGarrigle     | SR Steps     | 91     | 0             | 3 seconds            | 5 seconds            |
|       | Mr. McGarrigle     | DSL          | 91     | Clown 2            | USR Vom      | 96     | 5             | 4 minutes            | 4 minutes 49 seconds |
|       | Mrs. McGarrigle    | DSL          | 91     | Clown 1            | USL Vom      | 96     | 5             | 4 minutes            | 4 minutes 49 seconds |
|       | Hannay             | SR Steps     | 95     | Hannay             | HL Door      | 96     | 1             | 23 seconds           | 23 seconds           |
|       | Pamela             | DSR          | 95     | Pamela             | HL Door      | 96     | 1             | 34 seconds           | 34 seconds           |
|       | Clown 1            | USL Vom      | 96     | Professor Jordan   | USL Vom      | 97     | 1             | 11 seconds           | 11 seconds           |
|       | Clown 2            | USR Vom      | 96     | Mr. Memory         | USR Vom      | 97     | 1             | 1 minute 7 seconds   | 54 seconds           |
|       | Professor Jordan   | USL Vom      | 97     | Compere            | USL Vom      | 97     | 0             | 32 seconds           | 33 seconds           |
|       | Compere            | USL Vom      | 97     | Professor Jordan   | USL Vom      | 98     | 1             | 11 seconds           | 10 seconds           |
|       | Professor Jordan   | USL Vom      | 98     | Inspector Albright | DSL          | 98     | 0             | 20 seconds           | 21 seconds           |
|       | Hannay             | HR Door      | 99     | Hannay             | USL Vom      | 99     | 0             | 18 seconds           | 13 seconds           |
|       | Inspector Albright | HR Door      | 99     | Inspector Albright | USL Vom      | 99     | 0             | 18 seconds           | 13 seconds           |
|       | Hannay             | USR Vom      | 99     | Hannay             | USR Vom      | 99     | 0             | 4 seconds            | 3 seconds            |
|       | Inspector Albright | USR Vom      | 99     | Inspector Albright | USR Vom      | 99     | 0             | 4 seconds            | 3 seconds            |
|       | Inspector Albright | DSL          | 99     | Professor Jordan   | USL Vom      | 100    | 1             | 24 seconds           | 30 seconds           |
|       | Professor Jordan   | DSL          | 101    | Compere            | DSL          | 102    | 1             | 23 seconds           | 21 seconds           |
|       | Compere            | Behind Grand | 103    | Clown 1            | Behind Grand | 105    | 2             | 1 minute 25 seconds  | 2 minutes            |
|       | Mr. Memory         | Behind Grand | 103    | Clown 2            | Behind Grand | 105    | 2             | 1 minute 25 seconds  | 2 minutes            |
|       | Pamela             | USR Vom      | 104    | Pamela             | USR Vom      | 105    | 1             | 16 seconds           | 24 seconds           |
|       | Hannay             | SR Steps     | 105    |                    |              |        |               |                      |                      |
|       | Clown 1            | DSL          | 105    |                    |              |        |               |                      |                      |
|       | Pamela             | DSL          | 105    |                    |              |        |               |                      |                      |
|       | Clown 2            | SR Steps     | 105    |                    |              |        |               |                      |                      |

# The 39 Steps Character/Scene Breakdown

| The 39 Steps Character Scene Breakdown |       |              |           |       |           |                |              |
|--|-------|--------------|-----------|-------|-----------|----------------|--------------|
| Character                              | A1 S1 | A1 S2        | A1 S3     | A1 S4 | A1 S5     | A1 S6          | A1 S7        |
| Richard Hannay                         | X     | X            | X         | X     | X         |                | X            |
| Annabella Schmidt                      |       | X            | X         | X     |           | X              |              |
| Pamela                                 |       |              |           |       |           |                |              |
| Margaret                               |       |              |           |       |           |                |              |
| Clown 1                                |       | X Compere    | X Heavy 1 |       |           | X Mrs. Higgins | X Salesman 1 |
| Clown 2                                |       | X Mr. Memory | X Heavy 2 |       | X Milkman |                | X Salesmen 2 |
| Voice Over                             |       |              |           |       |           |                |              |
| Extras                                 |       |              |           |       |           |                |              |

| A1 S8                       | A1 S9         | A1 S10             | A1 S11             | A1 S12    | A1 S13    | A1 S14                   |
|-----------------------------|---------------|--------------------|--------------------|-----------|-----------|--------------------------|
| X                           | X             | X                  | X                  | X         | X         | X                        |
|                             |               |                    |                    |           |           |                          |
|                             | X             |                    |                    |           |           |                          |
|                             |               |                    |                    | X         | X         | X                        |
| X Sale 1,<br>Paper, Higgins | X Policeman 1 | X Policeman 1      |                    | X Crofter | X Crofter | X Crofter,<br>Policeman1 |
| X Sale 2,<br>Porter, Police | X Policeman 2 | X Policeman 2      |                    |           |           | X Policeman 2            |
|                             |               | Radio<br>Announcer | Radio<br>Announcer |           |           |                          |
|                             |               |                    |                    |           |           |                          |

| A1 S15             | A1 S16        | A1 S17        | A1 S18                | A2 S19      | A2 S20                   | A2 S21                 | A2 S22    | A2 S23    | A2 S24    | A2 S25               | A2 S26               | A2 S27               | A2 S28                       | A2 S29 | A2 S30                          | A2 S31       | A2 S32 | A2 S33 |
|--------------------|---------------|---------------|-----------------------|-------------|--------------------------|------------------------|-----------|-----------|-----------|----------------------|----------------------|----------------------|------------------------------|--------|---------------------------------|--------------|--------|--------|
| X                  | X             | X             | X                     | X           | X                        | X                      | X         | X         | X         | X                    | X                    | X                    |                              | X      | X                               | X            | X      | X      |
|                    |               |               |                       |             |                          |                        |           |           |           |                      |                      |                      |                              |        |                                 |              |        |        |
|                    |               |               |                       |             |                          | X                      | X         | X         | X         | X                    | X                    | X                    | X                            | X      | X                               | X            | X      | X      |
| X Policeman 1      |               |               | X Professor<br>Jordan | X Inspector |                          | X Dunwoody,<br>Heavy 1 | X Heavy 1 | X Heavy 1 | X Heavy 1 | X Mrs.<br>McGarrigle | X Mrs.<br>McGarrigle | X Mrs.<br>McGarrigle | X Heavy 1,<br>Mrs McGarrigle |        | X Compere,<br>Prof, Inspector   | X Compere    |        |        |
| X Policeman 2      | X Mrs. Jordan | X Mrs. Jordan | X Mrs. Jordan         | X Sheriff   |                          | X Mr. McQ,<br>Heavy 2  | X Heavy 2 | X Heavy 2 | X Heavy 2 | X Mr.<br>McGarrigle  | X Mr.<br>McGarrigle  |                      | X Heavy 2, Mr.<br>Mcgarrigle |        | X Mr. Memory                    | X Mr. Memory |        |        |
| Radio<br>Announcer |               |               |                       |             | Policeman<br>Shadow Play |                        |           |           |           |                      |                      |                      |                              |        |                                 |              |        |        |
| Pilot 1 and 2      |               |               |                       |             |                          |                        |           |           |           |                      |                      |                      |                              |        | Company<br>Members as<br>Police |              |        |        |



# The 39 Steps Character/Scene Breakdown Act 1

|                   | The 39 Steps Character Scene Breakdown |             |              |              |              |              |              |             |             |             |             |             |             |             |             |             |                |              |
|-------------------|--|-------------|--------------|--------------|--------------|--------------|--------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|----------------|--------------|
| Character         | A1 S1 pg 9                             | A1 S1 pg 10 | A1 S2 pg 11  | A1 S2 pg 12  | A1 S2 pg 13  | A1 S2 pg 14  | A1 S2 pg 15  | A1 S3 pg 16 | A1 S3 pg 17 | A1 S3 pg 18 | A1 S3 pg 19 | A1 S3 pg 20 | A1 S4 pg 21 | A1 S4 Pg 22 | A1 S5 Pg 23 | A1 S5 Pg 24 | A1 S6 pg 25    | A1 S7 Pg 26  |
| Richard Hannay    | X                                      | X           | X            | X            | X            | X            |              | X           | X           | X           | X           | X           | X           | X           | X           | X           |                | X            |
| Annabella Schmidt |  |             | X            | X            | X            | X            |              | X           | X           | X           | X           | X           | X           | X           |             |             | X              |              |
| Pamela            |  |             |              |              |              |              |              |             |             |             |             |             |             |             |             |             |                |              |
| Margaret          |  |             |              |              |              |              |              |             |             |             |             |             |             |             |             |             |                |              |
| Clown 1           |  |             | X Compere    | X Compere    | X Compere    | X Compere    | X Compere    |             |             | X Heavy 1   | X Heavy 1   |             |             |             |             |             | X Mrs. Higgins | X Salesman 1 |
| Clown 2           |  |             | X Mr. Memory | X Mr. Memory | X Mr. Memory | X Mr. Memory | X Mr. Memory |             |             | X Heavy 2   | X Heavy 2   |             |             |             | X Milkman   | X Milkman   |                | X Salesmen 2 |

| A1 S7 Pg 27  | A1 S8 pg 28            | A1 S8 pg 29  | A1 S8 pg 30              | A1 S8 pg 31              | A1 S8 pg 32 | A1 S9 Pg 33  | A1 S9 Pg 34   | A1 S9 pg 35   | A1 S9 pg 36   | A1 S10 pg 37    | A1 S11 pg 38    | A1 S12 pg 39 | A1 S12 pg 40 | A1 S13 pg 41 | A1 S13 pg 42 | A1 S13 pg 43 | A1 S13 pg 44 |
|--------------|------------------------|--------------|--------------------------|--------------------------|-------------|--------------|---------------|---------------|---------------|-----------------|-----------------|--------------|--------------|--------------|--------------|--------------|--------------|
| X            | X                      | X            | X                        | X                        | X           | X            | X             | X             | X             | X               | X               | X            | X            | X            | X            | X            | X            |
|              |                        |              |                          |                          |             |              | X             | X             | X             |                 |                 |              |              |              |              |              |              |
|              |                        |              |                          |                          |             |              |               |               |               |                 |                 |              | X            | X            | X            | X            | X            |
| X Salesman 1 | X Salesman 1, Paperboy | X Salesman 1 | X Salesman 1             | X Sale 1, Paper, Higgins | X Paperboy  | X Salesman 1 | X Policeman 1 | X Policeman 1 | X Policeman 1 | X Policeman 1   |                 | X Crofter    | X Crofter    |              | X Crofter    | X Crofter    | X Crofter    |
| X Salesmen 2 | X Salesmen 2           | X Salesmen 2 | X Sale 2, Porter, Police | X Sale 2, Porter, Police | X Porter    | X Salesmen 2 | X Policeman 2 | X Policeman 2 | X Policeman 2 | X Policeman 2   |                 |              |              |              |              |              |              |
|              |                        |              |                          |                          |             |              |               |               |               | Radio Announcer | Radio Announcer |              |              |              |              |              |              |

| A1 S14 pg 45 | A1 S14 pg 46 | A1 S14 pg 47 | A1 S14 pg 48  | A1 S15 pg 49                     | A1 S15 pg 50  | A1 S15 pg 51 | A1 S16 pg 52  | A1 S17 pg 53  | A1 S18 pg 54       | A1 S18 pg 55       | A1 S18 pg 56       | A1 S18 pg 57       | A1 S18 pg 58       | A1 S18 pg 59       |
|--------------|--------------|--------------|---------------|----------------------------------|---------------|--------------|---------------|---------------|--------------------|--------------------|--------------------|--------------------|--------------------|--------------------|
| X            | X            | X            | X             | X                                | X             | X            | X             | X             | X                  | X                  | X                  | X                  | X                  | X                  |
|              |              |              |               |                                  |               |              |               |               |                    |                    |                    |                    |                    |                    |
|              |              |              |               |                                  |               |              |               |               |                    |                    |                    |                    |                    |                    |
| X            | X            | X            | X             |                                  |               |              |               |               |                    |                    |                    |                    |                    |                    |
| X Crofter    | X Crofter    |              | X Policeman 1 | X Policeman 1                    |               |              |               |               | X Professor Jordan | X Professor Jordan | X Professor Jordan | X Professor Jordan | X Professor Jordan | X Professor Jordan |
|              |              |              | X Policeman 2 | X Policeman 2                    |               |              | X Mrs. Jordan | X Mrs. Jordan |                    |                    | X Mrs. Jordan      |                    |                    | X Mrs. Jordan      |
|              |              |              |               | Radio Announcer<br>Pilot 1 and 2 | Pilot 1 and 2 |              |               |               |                    |                    |                    |                    |                    |                    |

# The 39 Steps Character/Scene Breakdown Act 2

|                   | The 39 Steps Character Scene Breakdown |              |              |              |                       |                 |                 |                 |                 |              |              |              |              |              |              |              |              |              |
|-------------------|--|--------------|--------------|--------------|-----------------------|-----------------|-----------------|-----------------|-----------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|
| Character         | A2 S19 pg 61                           | A2 S19 pg 62 | A2 S19 pg 63 | A2 S19 pg 64 | A2 S20 pg 65          | A2 S21 pg 66    | A2 S21 pg 67    | A2 S21 pg 68    | A2 S21 pg 69    | A2 S21 pg 70 | A2 S22 pg 71 | A2 S22 pg 72 | A2 S23 pg 73 | A2 S24 pg 74 | A2 S24 pg 75 | A2 S25 pg 76 | A2 S25 pg 77 | A2 S25 pg 78 |
| Richard Hannay    | X                                      | X            | X            |              | X                     | X               | X               | X               | X               | X            | X            | X            | X            | X            | X            | X            | X            | X            |
| Annabella Schmidt |  |              |              |              |                       |                 |                 |                 |                 |              |              |              |              |              |              |              |              |              |
| Pamela            |  |              |              |              |                       |                 |                 | X               | X               | X            | X            | X            | X            | X            | X            | X            | X            | X            |
| Margaret          |  |              |              |              |                       |                 |                 |                 |                 |              |              |              |              |              |              |              |              |              |
| Clown 1           |  | X Inspector  | X Inspector  |              |                       | X Mr. Dunwoody  | X Mr. Dunwoody  | X Mr. Dunwoody  | X Mr. Dunwoody  | X Heavy 1    | X Heavy 1    | X Heavy 1    | X Heavy 1    | X Heavy 1    | X Heavy 1    |              |              |              |
| Clown 2           | X Sheriff                              | X Sheriff    | X Sheriff    | X Sheriff    |                       | X Mr. McQuarrie | X Mr. McQuarrie | X Mr. McQuarrie | X Mr. McQuarrie | X Heavy 2    | X Heavy 2    | X Heavy 2    | X Heavy 2    | X Heavy 2    | X Heavy 2    |              |              |              |
| Voice Over        |  |              |              |              | Policeman Shadow Play |                 |                 |                 |                 |              |              |              |              |              |              |              |              |              |
| Extras            |  |              |              |              |                       |                 |                 |                 |                 |              |              |              |              |              |              |              |              |              |

| A2 S25 pg 79      | A2 S26 pg 80      | A2 S26 pg 81      | A2 S26 pg 82      | A2 S27 pg 83      | A2 S27 pg 84      | A2 S27 pg 85      | A2 S27 pg 86 | A2 S27 pg 87 | A2 S27 pg 88 | A2 S28 pg 89 | A2 S28 pg 90              | A2 S28 pg 91              | A2 S29 pg 92 | A2 S29 pg 93 | A2 S29 pg 94 | A2 S29 pg 95 | A2 S30 pg 96 |
|-------------------|-------------------|-------------------|-------------------|-------------------|-------------------|-------------------|--------------|--------------|--------------|--------------|---------------------------|---------------------------|--------------|--------------|--------------|--------------|--------------|
| X                 | X                 | X                 | X                 | X                 | X                 | X                 | X            | X            | X            |              |                           |                           | X            | X            | X            | X            | X            |
|                   |                   |                   |                   |                   |                   |                   |              |              |              |              |                           |                           |              |              |              |              |              |
| X                 | X                 | X                 | X                 | X                 | X                 | X                 | X            | X            | X            | X            | X                         | X                         | X            | X            | X            | X            | X            |
|                   |                   |                   |                   |                   |                   |                   |              |              |              |              |                           |                           |              |              |              |              |              |
| X Mrs. McGarrigle | X Mrs. McGarrigle | X Mrs. McGarrigle | X Mrs. McGarrigle | X Mrs. McGarrigle | X Mrs. McGarrigle | X Mrs. McGarrigle |              |              |              | X Heavy 1    | X Heavy 1, Mrs McGarrigle | X Mrs. McGarrigle         |              |              |              |              |              |
| X Mr. McGarrigle  | X Mr. McGarrigle  | X Mr. McGarrigle  | X Mr. McGarrigle  |                   |                   |                   |              |              |              | X Heavy 2    | X Heavy 2, Mr. McGarrigle | X Heavy 2, Mr. McGarrigle |              |              |              |              |              |
|                   |                   |                   |                   |                   |                   |                   |              |              |              |              |                           |                           |              |              |              |              | Announcer    |

| A2 S30 pg 97              | A2 S30 pg 98               | A2 S30 pg 99              | A2 S30 pg 100             | A2 S30 pg 101             | A2 S31 pg 102 | A2 S31 pg 103 | A2 S32 pg 104 | A2 S33 pg 105 |
|---------------------------|----------------------------|---------------------------|---------------------------|---------------------------|---------------|---------------|---------------|---------------|
| X                         | X                          | X                         | X                         | X                         | X             | X             | X             | X             |
|                           |                            |                           |                           |                           |               |               |               |               |
| X                         | X                          | X                         | X                         | X                         | X             | X             | X             | X             |
|                           |                            |                           |                           |                           |               |               |               |               |
| X Compere                 | X Compere, Prof, Inspector | X Inspector               | X Professor               | X Professor               | X Compere     | X Compere     |               |               |
|                           | X Mr. Memory               | X Mr. Memory              | X Mr. Memory              | X Mr. Memory              | X Mr. Memory  | X Mr. Memory  |               |               |
|                           |                            |                           |                           |                           |               |               |               |               |
| Company Members as Police | Company Members as Police  | Company Members as Police | Company Members as Police | Company Members as Police |               |               |               |               |



# The 39 Steps Daily Call 3/18

| The 39 Steps Daily Rehearsal Call   |                        |                                 |
|---|------------------------|---------------------------------|
| Date: 3/18/25   | Director: [REDACTED]   |                                 |
| Location: Dance Studio/Knuston Theatre/180  | SM: Grace Engstrom     |                                 |
| Rehearsal #: 10   | Start Time: 6:30pm CST |                                 |
| <b>NOTES:</b>   |                        |                                 |
| <ul style="list-style-type: none"><li>• Amazing work! You all are killing it!</li><li>• Another reminder that One Acts is in tech this week so please be quiet and respectful anytime you are out in the hallway ESPECIALLY when we are in the Dance Studio for the first part of rehearsal tomorrow</li><li>• Reminder that our off book date is this Wednesday the 19th!</li><li>• [REDACTED] will be at our rehearsal tomorrow to do a dialect workshop for the last half of rehearsal</li><li>• Here is the link to the Jitterbug Song we will be using at the End of Act 1 and beginning of A2 S30: <a href="https://m.youtube.com/watch?v=8h1_fouSWJ0">https://m.youtube.com/watch?v=8h1_fouSWJ0</a><ul style="list-style-type: none"><li>◦ A reminder that we are planning on using the first 45 seconds of the song</li></ul></li></ul> |                        |                                 |
| <b>Rehearsal Breakdown:</b>   |                        |                                 |
| <b>When:</b>  | <b>Who:</b>            | <b>What:</b>                    |
| 6:30pm - 8:30pm   | [REDACTED]             | Comedic Bit and Timing Workshop |
| 8:30pm - 9:00pm   | [REDACTED]             | RP Dialect Workshop             |
| 9:00pm - 9:30pm   | [REDACTED]             | Cockney Dialect Workshop        |
| 9:30pm - 10:00pm  | [REDACTED]             | Scottish Dialect Workshop       |

|                                    |            |                         |
|------------------------------------|------------|-------------------------|
|                                    | [REDACTED] |                         |
| 10:00pm - 10:30pm                  | [REDACTED] | German Dialect Workshop |
| Not Called for the Day: [REDACTED] |            |                         |

# The 39 Steps Daily Call 4/6

The 39 Steps Daily Tech Rehearsal Call

|                           |                        |
|---------------------------|------------------------|
| Date: 4/6/25              | Director: [REDACTED]   |
| Location: Knutson Theatre | SM: Grace Engstrom     |
| Rehearsal #: 24           | Start Time: 1:00pm CST |

NOTES:

- Amazing work everyone! Thank you all so much for your patience during this tech process. You are all doing such great work!
- Reminder to **everyone** continue to be kind and respectful to yourself and to others as we are going through this stressful tech process, it is a lot but we are a team and we have to stick together through it all
- Reminder to all **crew** members please do not bring any run sheets or writing utensils onstage with you when you are doing any of your scene changes
- Reminder to **everyone**: **NO PHONES PAST THE GARAGE DOOR**
  - This can be very dangerous and we need to ensure the safety and concentration of everyone
- Reminder to **everyone** to please make sure you are being aware of where you are moving there were a few times people were walking under moving line sets, please make sure we are aware and not walking underneath linesets when they are moving as this can be very dangerous
- Reminder to the **cast** to please make sure we are talking at full volume during mic check so that [REDACTED] can get the correct levels for the show
- Reminder to the **crew** to please make sure we are taking the appropriate time needed in order to prep and sweep that stage it can be a tedious process but it is needed
  - There was a screw found backstage after sweeping which should not be the case if sweeping and prep work is done properly
- Reminder to the **cast** to please let me know as soon as possible tomorrow if you will be at tech tomorrow so that we can ensure to notify your understudy if they will be needed
- Please respond to this email letting me know that you have received this information!

Performer Call:

| When:           | Who:       | What:                   |
|-----------------|------------|-------------------------|
| 1:00pm - 1:05pm | [REDACTED] | Get Into Mics           |
| 1:05pm -        | [REDACTED] | Warmups (Arena Theatre) |

| 1:15pm           | [REDACTED] |   |
|------------------|------------|---|
| 1:15pm - 1:25pm  | [REDACTED] | Intimacy Call (Arena Theatre)               |
| 1:25pm - 1:40pm  | [REDACTED] | Fight Call/Window Check                     |
| 1:40pm - 1:45pm  | [REDACTED] | Mic Check                                   |
| 1:45pm - 5:00pm  | [REDACTED] | Second Tech Work Thru                       |
| 5:00pm - 6:30pm  | [REDACTED] | Dinner Break                                |
| 6:30pm - 6:35pm  | [REDACTED] | Get Into Mics                               |
| 6:35pm - 6:50pm  | [REDACTED] | Warmups (Arena Theatre)                     |
| 6:50pm - 7:00pm  | [REDACTED] | Fight Call/Window Check                     |
| 7:00pm - 7:05pm  | [REDACTED] | Mic Check                                   |
| 7:05pm - 7:35pm  | [REDACTED] | Get into Costume                            |
| 7:35pm - 11:00pm | [REDACTED] | Quick Change Rehearsal                      |
| Crew Call:       |            |   |
| When:            | Who:       | What:                                       |
| 1:00pm - 1:25pm  | [REDACTED] | Prep Stage/Backstage and Dimmer/Sound Check |



# The 39 Steps Daily Call 4/6

|                  |  |  |
|------------------|--|--|
|                  |  |  |
| 1:25pm - 1:40pm  |  | Continue to Prep Backstage Area                          |
| 1:40pm - 1:45pm  |  | Stand By during Mic Check                                |
| 1:45pm - 5:00 pm |  | Second Tech Work Thru                                    |
| 3:30pm - 5:00pm  |  | Wardrobe Crew Meeting (Costume Studio)                   |
| 5:00pm - 6:30pm  |  | Dinner Break   |
| 6:30pm - 6:50pm  |  | Prep Stage/Backstage, Dressing Room Prep and Sound Check |

|                  |  |   |
|------------------|--|---|
| 6:50pm - 7:00pm  |  | Continue to Prep Backstage and Dressing Room Areas    |
| 7:00pm - 7:05pm  |  | Stand by During Mic Check                             |
| 7:05pm - 7:35pm  |  | Stand By/Continue Prepping as Cast Gets into Wardrobe |
| 7:35pm - 11:00pm |  | Quick Change Rehearsal                                |



*The Curious Incident  
of the Dog in the Night-  
Time*

By Simon Stephens

Assistant Stage  
Manager



# Curious Incident Run Sheet

| The Curious Incident of the Dog in the Night-Time Run Sheet |                 |                       |                     |                       |                              |
|---|-----------------|-----------------------|---------------------|-----------------------|------------------------------|
| Who:  | Task:           | What:                 | Where:              | When:                 | Notes:                       |
| Pre Show  |                 |                       |                     |                       |                              |
| ██████████  | Sweep           | Stage                 | Onstage             | Upon Arrival          |                              |
| ██████  | Prep Consumable | Cookies               | Backstage           | After Stage is Swept  |                              |
| ██████  | Preset          | Cane                  | USR Doorway         | After Stage is Swept  |                              |
| ██████  | Preset          | Rat Cage              | USR Doorway         | After Stage is Swept  | Set directly next to doorway |
| ██████  | Preset          | Plate of Cookies      | USR Doorway         | After Stage is Swept  |                              |
| ██████  | Preset          | Tea Cup and Saucer    | USR Doorway         | After Stage is Swept  |                              |
| ██████  | Preset          | Red and Purple Towel  | USR Doorway         | After Stage is Swept  |                              |
| ██████  | Preset          | Train Box             | USR Doorway         | After Stage is Swept  |                              |
| ██████  | Preset          | Tea Cup and Saucer    | DSR Doorway         | After Stage is Swept  |                              |
| ██████  | Preset          | The Masqueraders      | USC Hinge Cube      | After Stage is Swept  |                              |
| ██████  | Preset          | Sunglasses            | USC Hinge Cube      | After Stage is Swept  |                              |
| ██████  | Preset          | Men Only Magazine     | USC Hinge Cube      | After Stage is Swept  |                              |
| ██████  | Preset          | Pee Stained Underwear | USC Hinge Cube      | After Stage is Swept  |                              |
| ██████  | Preset          | Scooby Doo Tie        | USC Hinge Cube      | After Stage is Swept  |                              |
| ██████  | Preset          | Wooden Spoon          | USC Hinge Cube      | After Stage is Swept  |                              |
| ██████  | Preset          | Newspaper             | DMSR Hinge Hex      | After Stage is Swept  |                              |
| ██████  | Preset          | Milkshake             | SR Wall Compartment | After Stage is Swept  |                              |
| ██████  | Preset          | Beer Bottle           | USL Doorway         | After Stage is Swept  |                              |
| ██████  | Preset          | Pillow                | USL Doorway         | After Stage is Swept  |                              |
| ██████  | Preset          | Tampon                | USL Doorway         | After Stage is Swept  |                              |
| ██████  | Preset          | Hand Towel            | USL Doorway         | After Stage is Swept  | Set directly next to doorway |
| ██████  | Preset          | Maths Textbook        | DSL Hinge Cube      | After Stage is Swept  |                              |
| ██████  | Preset          | Pencil                | DSL Hinge Cube      | After Stage is Swept  |                              |
| ██████  | Preset          | Paper                 | DSL Hinge Cube      | After Stage is Swept  |                              |
| ██████  | Preset          | Rat                   | DSL Hinge Cube      | After Stage is Swept  |                              |
| ██████  | Preset          | Shirt Box             | SL Wall Compartment | After Stage is Swept  | Letters and Red Book Inside  |
| ██████  | Preset          | Toolbox               | SL Wall Compartment | After Stage is Swept  |                              |
| ██████  | Preset          | Clothes               | Under Bed           | After Stage is Swept  |                              |
| Cast  | Check           | Mics                  | Onstage             | When Actors are Ready |                              |
| ██████████Cast  | Call            | Fight/Lift            | Onstage             | After Mic Check       |                              |
| ██████  | Preset          | Blocks                | Onstage             | After Fight/Lift Call |                              |

|        |        |                           |                     |
|--------|--------|---------------------------|---------------------|
| ██████ | Preset | Ed wallet and credit card | Ed Jacket           |
| ██████ | Preset | Milkshake                 | SR Wall Compartment |
| ██████ | Preset | ██████ Book               | DSL Doorway         |
| ██████ | Preset | A-Z Map                   | DSL Doorway         |
| ██████ | ██████ | Nail File                 | DSL Doorway         |
| ██████ | Preset | Manila Folder w/ results  | DSL Doorway         |
| ██████ | Preset | Train Tickets             | USL Doorway         |
| ██████ | Preset | ██████ Phone              | USL Doorway         |
| ██████ | Preset | ██████ Bag #1             | USL Doorway         |
| ██████ | Preset | Reward Chart              | USL Doorway         |
| ██████ | Preset | Strawberry Slimfast       | USL Doorway         |
| ██████ | Preset | Judy Bag                  | USL Doorway         |
| ██████ | Preset | Hand Towel                | USL Doorway         |

| Act Two   |              |              |             |   |                      |
|-----------|--------------|--------------|-------------|---|----------------------|
| ██████    | Push On      | Bed          | SL Wall     | S39 into S40 after Chris Line:<br>Ho's hungry. Have you got any<br>food I can give him and some<br>water?   |                      |
| ██████    | Strike       | Bed          | SL Wall     | S49 into S50 after Judy Line:<br>Jesus. Half an hour Chris. I<br>need you to be quiet for half<br>and hour. |                      |
| Post Show |              |              |             |   |                      |
| ██████    | Strike       | Props        | SL Doorways | After house is cleared  | Back to props tables |
| ██████    | Strike       | Props        | SR Doorways | After house is cleared  | Back to props tables |
| ██████    | Wash         | Dishes       | Backstage   | After house is cleared  | Plate                |
| ██████    | Double Check | Backstage    | Backstage   | After post show duties are done   |                      |
| ██████    | Turn Off     | Flood Lights | Backstage   | Before Leaving  |                      |

| Act One      |        |                                 |                       |                                 |  |
|--------------|--------|---------------------------------|-----------------------|---------------------------------|--|
| Intermission |        |                                 |                       |                                 |  |
| ██████       | Strike | Act 1 Doorway Props             | USR and DSR Doorways  | After 12 Minutes to Places Call |  |
| ██████       | Strike | Act 1 Doorway Props             | USL and DSL Doorways  | After 12 Minutes to Places Call |  |
| ██████       | Strike | Train Box                       | Onstage               | 3 minutes into intermission     |  |
| ██████       | Strike | Pillow                          | Onstage               | 3 minutes into intermission     |  |
| ██████       | Strike | Letters                         | Onstage               | 3 minutes into intermission     |  |
| ██████       | Strike | Toolbox                         | Onstage               | 3 minutes into intermission     |  |
| ██████       | Strike | Shirt Box                       | Onstage               | 3 minutes into intermission     |  |
| ██████       | Strike | Chris Book                      | Onstage               | 3 minutes into intermission     |  |
| ██████       | Reset  | Blocks                          | Onstage               | 3 minutes into intermission     |  |
| ██████       | Preset | Back Pack                       | Behind DSL Hinge Cube | 3 minutes into intermission     | Swiss Army Knife, Rubix<br>Cube and Sleeping Bag<br>inside |
| ██████       | Preset | Rat Cage                        | Behind DSL Hinge Cube | 3 minutes into intermission     |  |
| ██████       | Preset | Chris Coat                      | Behind DSL Hinge Cube | 3 minutes into intermission     |  |
| ██████       | Shift  | DSL Hinge Cube                  | DSL                   | 3 minutes into intermission     | Shift so hinges are facing<br>center stage                 |
| ██████       | Preset | Tea Cup and Saucer              | USR Doorway           | 3 minutes into intermission     |  |
| ██████       | Preset | ██████ Wallet w/ Credit<br>Card | USR Doorway           | 3 minutes into intermission     |  |
| ██████       | Preset | ██████ Bag                      | USR Doorway           | 3 minutes into intermission     |  |
| ██████       | Preset | ██████ Book                     | USR Doorway           | 3 minutes into intermission     |  |
| ██████       | Preset | ██████ Bag #2                   | USR Doorway           | 3 minutes into intermission     | Set by chairs  |
| ██████       | Preset | 6 pack of Beer                  | USR Doorway           | 3 minutes into intermission     |  |
| ██████       | Preset | Radio                           | USR Doorway           | 3 minutes into intermission     |  |
| ██████       | Preset | 3 Childrens Books               | USR Doorway           | 3 minutes into intermission     |  |
| ██████       | Preset | TV Remote                       | USR Doorway           | 3 minutes into intermission     |  |
| ██████       | Preset | Dog in box                      | USR Doorway           | 3 minutes into intermission     |  |
| ██████       | Preset | Egg Timer                       | USR Doorway           | 3 minutes into intermission     |  |
| ██████       | Preset | ATM Cash                        | USR Doorway           | 3 minutes into intermission     |  |
| ██████       | Preset | Exam on Clipboard w/<br>Pencil  | DSR Doorway           | 3 minutes into intermission     |  |
| ██████       | Preset | Stop Watch                      | DSR Doorway           | 3 minutes into intermission     |  |
| ██████       | Preset | Red Lilly                       | DSR Doorway           | 3 minutes into intermission     |  |



# Curious Incident Props Tracking

| CURIOUS INCIDENT PROPS TRACKING |                     |                        |                       |                             |                                   |  |
|---------------------------------|---------------------|------------------------|-----------------------|-----------------------------|-----------------------------------|--|
| ACT ONE                         |                     |                        |                       |                             |                                   |  |
| Scene                           | Actor(s)            | Action Done            | Prop Piece            | Enter Location              | Final Location of Prop            | Notes  |
| 1                               | Siobhan             | Reading                | Chris Book            | SL Prop Table               |                                   | Use throughout the show  |
| 1                               | Chris               | Fidget With            | Small Rubix Cube      | SR Prop Tab                 |                                   | Use throughout the show  |
| 1                               | ████                | Set on Stage           | Garden Fork           | SR Prop Table               | USL Door w/ █████                 | Set during black out top of show                                   |
| 3                               | Chris/Duty Sergeant | Taken out of pocket    | Swiss Army Knife      | Chris Pocket top            | USL Door in Box w/ █████          |  |
| 3                               | Chris/Duty Sergeant | Taken out of pocket    | Piece of string       | Chris Pocket top of show    | USL Door in Box w/ █████          |  |
| 3                               | Chris/Duty Sergeant | Taken out of pocket    | Wooden Puzzle Piece   | Chris Pocket top of show    | USL Door in Box w/ █████          |  |
| 3                               | Chris/Duty Sergeant | Taken out of pocket    | 3 Pellets of Rat Food | Chris Pocket top of show    | USL Door in Box w/ █████          |  |
| 3                               | Chris/Duty Sergeant | Taken out of pocket    | 1 pound 47            | Chris Pocket top of show    | USL Door in Box w/ █████          | Made up of 1 pound coin, 20p coin, 2 10p coin, 5p coin and 2p coin |
| 3                               | Chris/Duty Sergeant | Taken out of pocket    | Red Paper Clip        | Chris Pocket top of show    | USL Door in Box w/ █████          |  |
| 3                               | Chris/Duty Sergeant | Taken out of pocket    | Key for front door    | Chris Pocket top of show    | USL Door in Box w/ █████          |  |
| 7                               | ████████ Chris      | Taken out of pocket    | Key                   | ████████ pocket top of show | Exit with ██████████ USR (A1 S11) |  |
| 7                               | Chris               | Taken out of Microwave | Milkshake             | USR wall compartment        | DSL Door in Box w/ Siobhan        |  |
| 7                               | Ed                  | Phone Call             | Flip Phone            | DSR Door top of show        | ████████ Pocket                   |  |
| 8                               | ████████            | Text on                | Flip Phone            | ████████ pocket top of show | ████████ Pocket through Act 1     |  |
| 8                               | ████                | Mess with              | Piece of paper        | ████ pocket top of show     | Exit with █████ USL (A1 S11)      |  |

|    |                      |               |                         |                             |                                 |                                    |
|----|----------------------|---------------|-------------------------|-----------------------------|---------------------------------|------------------------------------|
| 10 | Mrs. Shears          | Drink Tea     | Tea Cup                 | DSR Door top of show        | DSR Door in Box w/ Mrs. Shears  |                                    |
| 12 | Mr. Thompson         | Hold in hand  | British Beer Can        | USL door top of show        | USL Door in Box w/ Mr. Thompson |                                    |
| 12 | Mrs. Alexander       | Walk with     | Cane                    | USR door top of show        | USR Door w/ Mrs. Alexander      | Stays there to come on again later |
| 14 | Ed                   | Offer Money   | Wallet w/ Cash          | ████████ Pocket top of show | ████████ Pocket                 |                                    |
| 16 | Ed                   | Read          | Newspaper               | DMSR Hex top of show        | DMSR Hex                        |                                    |
| 16 | Ed                   | Write with    | Pen                     | DMSR Hex top of show        | DMSR Hex                        |                                    |
| 16 | Ed                   | Read/Write in | Crossword Book          | DMSR Hex top of show        | DMSR Hex                        |                                    |
| 16 | Chris                | Read          | Maths Textbook          | DSL Hinge Cube top of show  | SL Couch Cube                   |                                    |
| 16 | Chris                | Write with    | Pencil                  | DSL Hinge Cube top of show  | SL Couch Cube                   |                                    |
| 16 | Chris                | Write in      | Notebook                | DSL Hinge Cube top of show  | SL Couch Cube                   |                                    |
| 18 | Mrs. Alexander       | Walk with     | Cane                    | USR door after S12          | USR Door w/ Mrs. Alexander      |                                    |
| 18 | Mrs. Alexander       | Drink Tea     | Tea Cup                 | USR Door top of show        | USR Door w/ Mrs. Alexander      |                                    |
| 18 | Mrs. Alexander/Chris | Eat from      | 2 plates of red cookies | USR Door top of show        | USR Door w/ Mrs. Alexander      |                                    |
| 20 | Judy                 | Wear          | Sunglasses              | USC Hinge cube top of show  | Upstage hinged cube             |                                    |
| 20 | Judy                 | Smoke         | Cigarette Case          | USC Hinge cube top of show  | Upstage hinged cube             |                                    |

|    |                |                   |  |   |                                |                    |
|----|----------------|-------------------|--|---|--------------------------------|--------------------|
|    |                |                   | Book (The Masqueraders by Georgette Heyer) | USC Hinge cube top of show                  | Upstage hinged cube            |                    |
| 20 | Judy           | Read              |  |   |                                |                    |
| 20 | ████████       | Hold              | Red and purple stripped towel              | USR Door top of show                        | USR Door w/ ██████████         |                    |
| 23 | ████████       | Drop on floor     | Toy Wheel                                  | ████████ pocket top of show                 | Chris pocket till end of Act 1 |                    |
| 23 | ████████ Ed    | Put on bed        | Blanket                                    | USL door top of show                        | On Stage till end of Act 1     |                    |
| 23 | ████████ Chris | Put on nightstand | Tampon                                     | USL door top of show                        | Chris pocket till end of Act 1 |                    |
| 23 | Chris          | Discover          | Men Only Magazine                          | USC Hinge cube top of show                  | USC hinge cube                 |                    |
| 23 | Chris          | Discover          | Pee Stained Underpants                     | USC Hinge cube top of show                  | USC hinge cube                 |                    |
| 23 | Chris          | Discover          | Scooby Doo Tie                             | USC Hinge cube top of show                  | USC hinge cube                 |                    |
| 23 | Chris          | Discover          | Wooden Spoon                               | USC Hinge cube top of show                  | USC hinge cube                 |                    |
| 23 | Chris          | Open              | Shirt Box                                  | Preset in USL Wall compartment              |                                |                    |
| 23 | Chris          | Discover          | Additional Chris Book                      | Preset in USL Wall compartment in shirt box |                                | Same as other book |
| 23 | Chris          | Discover          | Stack of Letters                           | Preset in USL Wall compartment in shirt box |                                | 43                 |
| 23 | Chris          | Discover          | Letter #1                                  | Preset in USL Wall compartment in shirt box | On stage till end of Act 1     |                    |

|    |                |                |           |   |                            |  |
|----|----------------|----------------|-----------|---|----------------------------|--|
| 26 | Ed             | Talk on        | Phone     | DSR door top of show                              | DSR door w/ Ed             |  |
| 26 | Chris          | Discover       | Letter #2 | Preset in USL Wall compartment in shirt box       | On stage till end of Act 1 |  |
| 26 | Chris          | Build          | Train Box | Present in USR door Top of Show come on with Neil | On stage till end of Act 1 |  |
| 26 | Ed             | Clean Chris Up | Towel     | Preset in USL door top of show                    | On stage till end of Act 1 |  |
| 27 | Mrs. Alexander | Walk with      | Cane      | USR door after S18                                | USR Door w/ Mrs. Alexander |  |

| ACT TWO |                 |             |                    |                                |                             |               |
|---------|-----------------|-------------|--------------------|--------------------------------|-----------------------------|---------------|
| 28      | Chris           | Pick up     | Rat Cage           | Preset behind DSL cube         | USR Doorway (A2 S50)        |               |
| 28      | Chris           | Pick up     | Backpack           | Preset behind DSL cube         | USR Doorway (A2 S50)        |               |
| 28      | ████            | Spit Ball   | Piece of paper     | ████ Pocket top of Act         | ████ Pocket                 | Same as Act 1 |
| 29      | Mrs. Alexander  | Walk with   | Cane               | USR door after S27             | USR Door w/ Mrs. Alexander  |               |
| 29      | Mrs. Alexander  | Call from   | Phone              | USR door                       | USR Door w/ Mrs. Alexander  |               |
| 29      | Mrs. Alexander  | Drink from  | Tea Cup and Saucer | USR Door after S27             | USR Door w/ Mrs. Alexander  |               |
| 30      | Chris           | Look inside | Wallet             | USR Door w/ Credit card inside | USR Door w/ █████           |               |
| 30      | Chris           | Steal       | Credit Card        | USR Door in Ed Jacket          | USR Doorway (A2 S50)        | Inside wallet |
| 32      | ATM (Voice One) | Give Away   | Money              | In pocket beginnign of Act 2   | Dispersed throughout people |               |
| 32      | ████            | Give Away   | Brochures          | USL Doorway beginning of Act 2 | Dispersed throughout people |               |

|     |                |            |               |  |                             |               |
|-----|----------------|------------|---------------|--|-----------------------------|---------------|
| 32  | ████           | Give Away  | Train Tickets | USL Doorway beginnign of Act 2                 | Dispersed throughout people |               |
| 32  | Station Police | Talk with  | Clip Walkie   | DSL Doorway with Policevest beginning of Act 2 | DSL Doorway                 |               |
| 32  | ████████       | Read       | Book          | USR Doorway beginning of Act 2                 | USR Doorway                 |               |
| 32  | ████████       | Carry      | Bag           | USR Doorway beginning of Act 2                 | USR Doorway                 |               |
| 32  | ████████       | Carry      | Wallet        | USR Doorway beginning of Act 2                 | USR Doorway                 |               |
| 32  | ████████       | Carry      | Credit Card   | USR Doorway beginning of Act 2                 | USR Doorway                 | inside wallet |
| 32  | ████████       | Check Time | Watch         | USR Doorway beginning of Act 2                 | USR Doorway                 |               |
| 32  | ████           | Read       | Book          | DSL Doorway beginning of Act 2                 | USL Doorway                 |               |
| 32  | ████           | Carry      | Wallet        | On person beginning of Act 2                   | USL Doorway                 |               |
| 32  | ████           | Carry      | Credit Card   | On person beginning of Act 2                   | USL Doorway                 | inside wallet |
| 32  | ████           | Check Time | Watch         | On person beginning of Act 2                   | USL Doorway                 |               |
| 32  | ████████       | Carry      | Credit Card   | Pocket beginning of Act 2                      | USR Doorway                 |               |
| 34a | ████           | Check      | Phone         | USL Doorway beginning of Act 2                 | USR Doorway                 |               |

|    |             |                    |                  |                                      |  |  |
|----|-------------|--------------------|------------------|--------------------------------------|--|--|
| 36 | Chris       | Find               | Rat              | DSL Hinged Cube beginning of Act 2   | USR Doorway                              |  |
| 35 | Chris       | Put in Slot        | Ticket           | Get from █████ in A2 S32             | Slide into escalator hinge cube (A2 S35) |  |
| 35 | ████        | Carry              | Bag              | USL Doorway beginning of Act 2       | USR Doorway                              |  |
| 36 | ████        | Carry              | Bag              | USR Doorway beginning of Act 2       | DSL Doorway                              |  |
| 38 | Shopkeeper  | Give to Chris      | A-Z Map          | DSL Doorway begining of Act 2        | USR Doorway in backpack (A2 S50)         |  |
| 38 | Shopkeeper  | File nails         | Nail File        | DSL Doorway beginning of Act 2       | DSL Doorway                              |  |
| 38 | Chris       | Give to Shopkeeper | Money            | In pocket since A2 S32               | DSL Doorway                              |  |
| 40 | Judy        | Dry Chris Off      | Towel            | USL Doorway begining of Act 2        | USL Doorway                              |  |
| 40 | Chris       | Sleep With         | Sleeping Bag     | In backpack since beginning of Act 2 | USR Doorway in backpack (A2 S50)         |  |
| 42 | Roger       | Talk on            | Phone            | USL Doorway beginning of Act 2       | USR Doorway                              |  |
| 42 | Chris       | Defend with        | Swiss Army Knife | In backpack since beginning of Act 2 | USR Doorway in backpack (A2 S50)         |  |
| 43 | Roger/Chris | Pass Around        | Milkshake        | USR Wall compartment                 | USR Doorway                              |  |



# Curious Incident Props Tracking/Tables

|    |                |                 |                                 |   |             |  |
|----|----------------|-----------------|---------------------------------|---|-------------|--|
| 44 |                | Hold            | 3 Lamps                         | DSL Doorway beginning of Act 2                | DSL Doorway |  |
| 45 | Chris/Judy     | "Eat"           | Red Lolly                       | DSR Doorway beginning of Act 2                | DSL Doorway | Must be throw  |
| 46 | Roger          | Drink           | 6 pack of beer                  | USR Doorway beginning of Act 2                | DSL Doorway |  |
| 46 | Roger          | Gift            | Radio                           | USR Doorway beginning of Act 2                | DSL Doorway |  |
| 46 | Roger          | Gift            | 3 books                         | USR Doorway beginning of Act 2                | DSL Doorway | 100 number puzzles, The Origins of the Universe, Nuclear Power |
| 46 | Roger          | Change Channels | TV Remote                       | USR Doorway beginning of Act 2                | DSL Doorway |  |
| 47 | Judy           | Show Chris      | Reward Chart                    | USL Doorway beginning of Act 2                | USL Doorway |  |
| 47 | Judy           | Show Chris      | Strawberry Slimfast             | USL Doorway beginning of Act 2                | USL Doorway |  |
| 49 | Judy           | Pack            | Clothes                         | Under Bed on Upstage Slide beginning of Act 2 | USR doorway |  |
| 49 | Judy           | Pack            | Bag                             | USL Doorway beginning of Act 2                | USR Dorway  |  |
| 50 | Chris          | Fidget          | Rubix Cube                      | USR Doorway beginning of Act 2                |             |  |
| 53 | Reverend/Chris | Study           | Exam on Clipboard               | USR Doorway beginning of Act 2                | USR Doorway |  |
| 53 | Reverend/Chris | Write With      | Pencil                          | USR Doorway beginning of Act 2                | USR Doorway |  |
| 53 | Reverend       | Time            | Stop Watch                      | W/ [REDACTED] during Act 2                    | USR Doorway |  |
| 56 | Ed             | Time            | Egg Timer                       | USR Doorway beginning of Act 2                | USR Doorway |  |
| 56 | Ed             | Suprise         | Dog in blanket in Cardboard box | USR Doorway beginning of Act 2                | USR Doorway |  |
| 57 | Siobhan/Chris  | Hold Results    | Manila Folder w/ Test results   | DSL Doorway beginning of Act 2                |             |  |

